

UNIVERSAL
LIBRARY



111 858

UNIVERSAL
LIBRARY

THE
PIANIST'S
HAND



By
MARIE VON UNSCHULD

Published by
CARL FISCHER Inc.
Cooper Square
New York

Copyright 1909
by
CARL FISCHER — NEW YORK

Revised and Augmented Edition



Anne Marie von Unschuldig

■


Most Respectfully Dedicated
to
PROFESSOR THEODOR LESCHETIZKY

■

CONTENTS.



	PAGE
BIOGRAPHICAL SKETCH	VII
INTRODUCTORY CHAPTER	IX
PREFACE	XV
SYSTEM OF PRACTICING	XIX
CHAPTER I. The Position of the Hands and Fingers (Fig. 1—3)	21
CHAPTER II. a.) Preparatory Exercise for Legato-Playing (Fig. 4)	23
b.) Preparatory Exercise for the Non Legato.	
CHAPTER III. Preparatory Scale Exercises (Fig. 5—14)	28
a.) Mobility of the Individual Fingers in fixed Position. First and Second Parts of Scale.	
b.) Passing the Thumb.	
c.) Combinations of the Component Parts of the Scale.	
d.) The Scale.	
CHAPTER IV. Varieties of Touch (Fig. 15—23)	37
1.) Legato.	
2.) Non-Legato.	
3.) Finger Staccato.	
4.) Wrist Staccato (Piano).	
5.) Wrist Staccato (Forte).	
CHAPTER V. a.) Preparatory Exercises for equality of tone and rapid scale-playing	43
b.) Exercises for strengthening the 2nd and 4th fingers.	
CHAPTER VI. The Chromatic Scale (Fig. 24—26)	46
CHAPTER VII. Chord Studies (Fig. 27—37)	49
1. a.) Triads.	
b.) Chords of the Seventh.	
2. a.) Arpeggios.	
b.) Rapid Arpeggio Playing.	
CHAPTER VIII. Octaves (Fig. 38)	60
CHAPTER IX. Double Thirds (Fig. 39)	62
CHAPTER X. Trills (Fig. 40)	64
CHAPTER XI. Glissando (Fig. 41)	67
CHAPTER XII. The Use of the Pedals	68
CHAPTER XIII. Musical Execution considered from a broader theoretical point of view	71
CHAPTER XIV. Hints and Observations as to a general plan of study (Fig. 42—43)	74
CHAPTER XV. Suggestions and Hints for Learning by Heart	78
APPENDIX. The I. and II. Etudes of Czerny's "Art of Finger Dex- terity" Op. 740, Part I., supplied with special indications for detailed study. (Fig. 44)	81

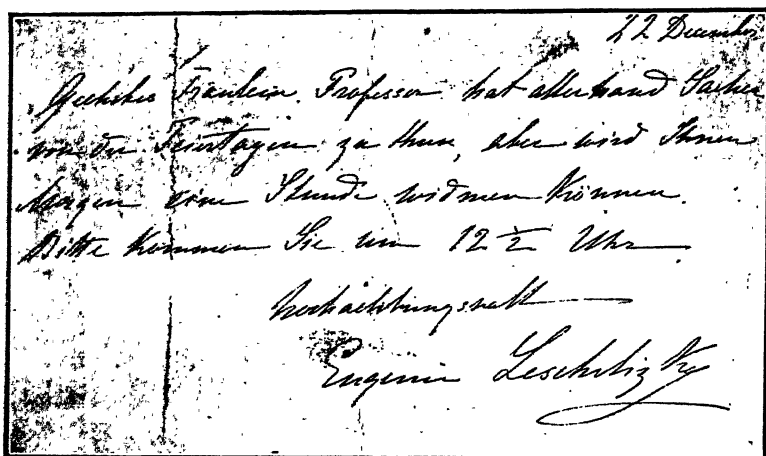


MARIE UNSCHULD EDLE von MELASFELD, as her full name reads, was born at Olmütz, in Moravia; she is the daughter of his Excellency the Imperial Royal Field Marshal, Lieutenant Wenzel Unschuld Ritter von Melasfeld, who had her educated with the utmost care. She showed decided love for music at a very early age, and after some preparatory private instruction entered the Vienna Conservatory of Music. There she received her musical education from Professor Dachs, and left the institution as a winner of the first prize. At the same time she completed her violin studies with Professors Maxintsak and Dont and passed the government examinations on both instruments with distinction. For further development in pianoforte playing she now betook herself to Weimar, for special study with Bernhard Stavenhagen. Returning to Vienna, she devoted herself to further exhaustive studies with Professor Theodor Leschetitzky, to whom her present work, *The Pianist's Hand* has been dedicated, and who accepted the dedication. She broadened and deepened her knowledge of counterpoint and composition with Professor Graedener. As a concert pianist she established an enviable reputation for herself throughout the principal art centers of Europe, and among the distinguished honors conferred upon her may be mentioned her appointment as court pianist to Her Majesty the Queen of Roumania, and the bestowal upon her of the diploma of the Austrian Government, the first-class gold medal of honor of Roumania, the first prize medal and the great silver medal of the Conservatory of Vienna, the Royal Officer Cross, the Commander of St. Sáva, the Imperial Ottoman Chefaka Order, and the Cross of Merit for Art and Science.

* * *

An extraordinary concert pianist and a remarkable teacher are the most fitting words with which to emphasize the distinguishing traits of Marie von Unschuld. Coming to America only a few years ago with recommendations from her home government and the Austrian Ambassador, Miss von Unschuld determined to establish herself in Washington, D. C., and in a comparatively short time succeeded in winning almost immediate recognition, both in musical and social circles, through virtue of her unusual artistic abilities. Her first public appearance took place with the Washington Symphony Orchestra, which, at one bound, placed her in the very first rank of women pianists. She was immediately engaged for a long

Most delighted, however with the advantages Professor Leschetizky's common-sense technical training gave me, and remembering the inadequacy of my early training, I became convinced that teachers and students, alike, would welcome a publication illustrating in a clear and simple way that which had become known as the "Leschetizky Method," and over which a sort of mystic veil had been drawn. I therefore spent my summer vacation of 1900 in carrying out my ideas of publishing this excellent system for the benefit of piano students. By the following fall I had completed the original manuscript of "The Pianist's Hand" with 102 photographic illustrations.



(Translation.)

Dec. 22nd.

Dear Fräulein:—Although the Professor has much to attend to just now, before the holidays, he will be pleased to devote an hour to you to-morrow. Will you kindly call at 12.30 o'clock.

Respectfully

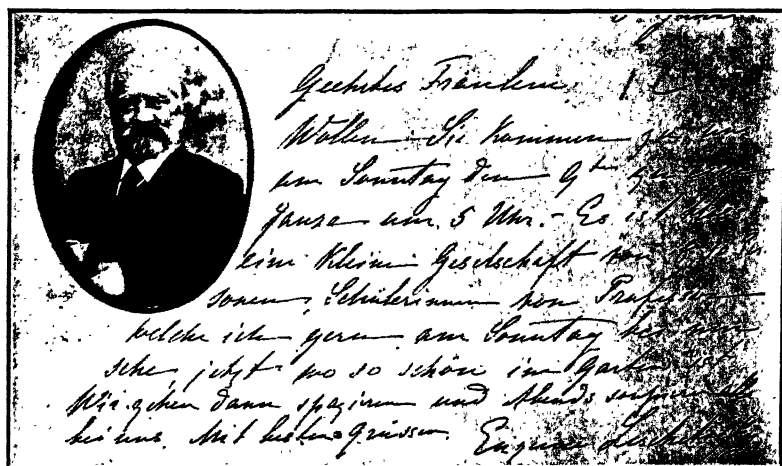
(Signed) EUGENIE LESCHETIZKY.

As soon as Prof. Leschetizky returned from Ischl, where he spends his summers, I submitted my work to him. He was apparently pleased with it, as he invited me to come to his home several Sundays in order that we might go through the manuscript in every detail. He also suggested that I show it to one of his assistants, as he was sure that she would be interested in the work. Although I did not know the lady, I obediently called upon her, and she took so deep an interest in it that the following year there appeared a very good imitation of my book written by her.

The Sundays with Prof. Leschetizky proved to be the most interesting and beneficial lessons for me. While the students usual-

ly have to be contented with the instructions of one of his assistants for this particular technical training, I had the advantage of reviewing every detail with Prof. Leschetizky himself, and of all the interesting discussions resulting therefrom. The postal cards reproduced here were sent to me when, for some reason, the Sunday interview had to be postponed.

I felt very gratified when the entire text, particularly the articles, Chapters XII., XIV., and the systematic manner of representing his



(Translation.)

Dear Fräulein:—Will you kindly call on us Sunday the 9th inst. at five o'clock. We have invited a little party of eight or ten, pupils of the Professor, who I am always pleased to see with us on Sundays, just now when it is so pleasant in the garden. Later on we will take a stroll and then all return for supper with us.

With best greetings

(Signed) EUGENIE LESCHETIZKY.

method, met with the hearty approval of Prof. Leschetizky. He, however, advised me to reduce the number of photographs to as few as possible in order to keep the price of the book within the reach of every student. I therefore discarded all but the most important ones and had new cuts printed. The annexed letter refers to this change.

After several months, when we had finished discussing the manuscript, Prof. Leschetizky accepted the dedication of the work, complimented me on its thoroughness and conciseness, and invited me to stay to dinner with his family.

Sehr geehrtes Fräulein
 Empfangen Sie meinen herzlichsten
 Dank für die schöne Palme u. end-
 schliesslich für mich, dass dies so
 spät geschieht - ich habe eben so
 wenige freie Minuten im Tag.
 Wenn ich von Ihnen beschränkt

sein werde, dass Sie mit Ihren
 Veränderungen in Ordnung sind,
 werde ich trachten, Zeit zu einer
 ehemaligen Konferenz mit Ihnen
 zu finden.

Mit bestem Guss Ihr
 erfruchtig ergeh.

13 Dec.
 1900

Th. Leschetizky

(Translation.)

My Dear Fräulein:—Will you accept my warmest thanks for the beautiful
 palm and may I add my excuses for expressing my appreciation so late—my
 time being so completely taken up during the day. As soon as you will notify
 me that you have completed the changes* I will endeavor to find time for an-
 other conference with you.

With best greetings, Very Sincerely Yours,

Dec. 13, 1900.

(Signed)

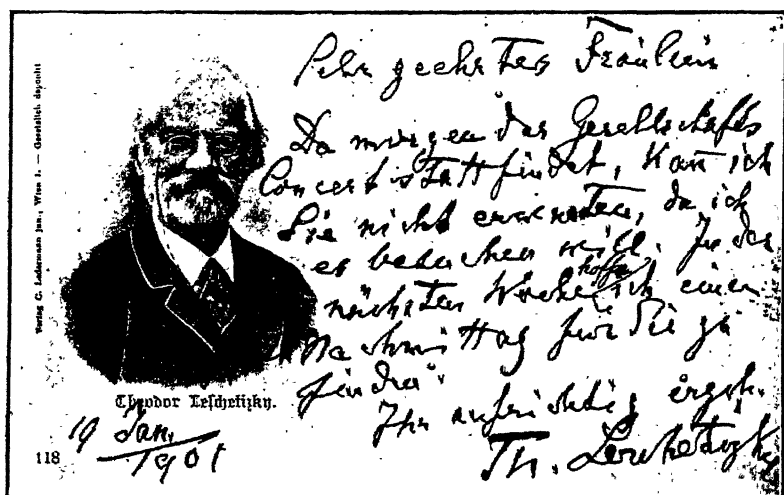
TH. LESCHETIZKY.

*Refers to changes in the manuscript of "The Pianist's Hand."

—(The Editor).

When published, the book met with instant success. True to the adage "Imitation is the sincerest flattery," a number of expositions of the "Leschetizky Method" were promptly issued by some assistants of Prof. Leschetizky, following closely the contents as well as the method of arrangement of my work, and each one amiably endorsed by Prof. Leschetizky as *the one*.

The book, however, as well as the method it represents, cannot promise more than it can fulfil; in other words, as every teacher and student realizes, as much depends upon the manner of studying as upon the manner of imparting a method. And as teachers and students will also understand, this technical training is only the foundation, the first steps on which one starts to climb the ladder



(Translation.)

My dear Fräulein:—

As the Gesellschafts-Concert, which I wish to attend, takes place tomorrow, I will not be able to receive you. However, I hope to reserve an afternoon of next week for you.

19 Jan.

1901.

Very Sincerely Yours

(Signed)

TH. LESCHETIZKY.

of pianistic perfection. But if this technical foundation is solidly built, and the hints given are taken advantage of, it will show its benefits throughout, whether it be called the Czerny, Liszt, Rubinstein, Leschetizky—(referred to as Piano Virtuoso) the Taussig-School, or whether it be called the "Leschetizky Method", which is actually, as Leschetizky himself constantly emphasized in our interviews, a combination of all the pianistic knowledge of these great virtuosi, and no "Method," a term in which he not only does not believe, but strongly objects to.

Marie von Unschuld.

Preface.

THE thought of presenting "Piano Technics" in graphic style arose from out of my personal conviction, which is rapidly growing stronger, that many excellent technical works of study already exist (to some of which I could take occasion to refer), but that the bare notes,—however well provided with fingering and signs of execution,—cannot instruct us how the hand and the fingers are to be held, how the required kind of touch is to be created, so that e. g. a legato exercise or a legato study will sound really legato; furthermore, how the fingers should be trained in order to play independently and enable them to produce all varieties of touch (the fact e. g. that the term "forte" is placed beneath a passage is absolutely no guarantee of a proper, correct, and well-sounding execution of this "forte"); finally, how a scale (likewise a triad, etc.) must be analysed as to detailed study, in order that the student may be able, with resulting success, to play it equally and brilliantly," for not every rapidly played scale is also brilliant.

For example, the bare notes of an Arpeggio, and their fingering, do not show how it can be played as elastically and surely by a small hand with little stretch as by a large one. To know how "to study correctly" scales, arpeggios, and studies, and even finger-exercises, is merely a result, attained through rational, conscientious instruction, with verbal and clearly given practical elucidations, and with pertinent preparatory exercises.

I shall hardly meet with contradiction if I say that this stage in teaching and learning is not only the most toilsome and difficult,—but also the most influential upon the succeeding stages of study; for if these introductory studies have been imperfect, a certain boundary of technique will never be overstepped.

But unfortunately this first stage is passed over only too quickly, and frequently not taken into consideration at all; and many players already far advanced in music are obliged in course of time to recognize that their Technic shows defects which for the most part have their ground in the beginning,—in the commonplace five-finger stage. They feel that in their fingers lies a large field of still unimproved, dormant powers; and since these powers are positively required for the attainment of a brilliant Technic, they are consequently compelled, in their technical study, to fall back upon this initial phase.

But students as well as teachers are not always in a position to benefit by rational tuition, or to become acquainted with a method of teaching which is calculated to put a stop to this subsequent evil as far as they themselves, and in turn their pupils, are concerned.

It seemed to me that in such cases a graphic representation of the instructions otherwise given by word and act would be welcome as a guide to study or instruction, all the more as the same is founded on the well-known principles of Professor Theodor Leschetitzky;—and (hachneyed as the subject of piano-technics may be) I hope to supply a deficiency that exists in this province, by means of the present work.

If these Preparatory Exercises were scrupulously and methodically prefixed to the several grades of the plan of instruction for the time being, and applied therein at once, the aim,—that of attaining a sure and brilliant technical equipment in accordance with modern requirements—would be safely reached.

Since the book is “By a practical person for the practical,” as the “New Musical Press of Vienna” has called it with correct understanding of my aims, it seemed to me that not only the greatest clearness but also the greatest precision were indispensable to it. With this view the compositions added at the end were included. They are intended to call the pianist’s attention to several advantageous things and to give him some useful hints, but above all to incite him to independent reflection on the various subjects. Exhaustively treated, each one of these would necessarily fill several volumes, which in my opinion would have but illusory value for any practical purpose.

The belief, based upon experiences gained in my large circle of scholars, that with this book I have met a real requirement, has, happily, not remained my sole satisfaction, since the work has met with a similarly warm reception at the hands of teachers and scholars, alike at home and abroad. Indeed, my idea of representing graphically a complete piano method, which (as such in general and as the method of Leschetitzky in particular) was presented for the very first time in the German original (published in 1901) and of which the present is a translation, has already been imitated. The prediction (so warmly recalled by me) of the musical writer Mr. Kalbeck has therefore been happily verified. Incidentally, in his criticism of the book he said: “The idea of the author,—to illustrate her execution with examples in pictures,—phototype reproductions of her own hand while playing the piano,—will make an epoch.”

May it find as warm a reception among the new circle of readers to which it is presented in this English translation, may it be read and studied with as much interest, patience, and good will as the author has written it with honest effort and intention of the sincerest kind.

In this edition, which I have again revised most carefully, the new matter added to the French translation has also been included.

I must not conclude without repeating once more my most heartfelt thanks to the highly respected Professor Th. Leschetitzky for his great kindness in considering my manuscript work worthy of several months' careful perusal and scrutiny of the text and illustrations, and also, having found it in accordance with his views, for expressing the good opinion he had formed of it, as well as for accepting the dedication.

Vienna, June, 1902.

Marie Unschuld von Melasfeld.



System of Practicing.

Motto: "Perseverance leads to the goal."



ALL exercises in the following chapters are to be practised with the most careful and conscientious observance of every movement, no matter how small. Therefore, in order that the strict attention necessary for this may not be weakened or distracted, and to avoid any fatigue of the muscles, it is advisable that no simultaneous exercising of both hands be taken up in the beginning, and that the practising should not exceed fifteen minutes in duration for each hand; after a pause this should be repeated in the same manner, the right and left hand taking turns frequently during the day. The duration of the time of practice should be lengthened gradually.

It is of special importance during the entire time of this course of hand and finger training—in as far as it may be applied as a rectification of the hands in the case of an advanced student—to play nothing else, in order that the new positions and movements, acquired with much patience and care, may not suffer. This will seem entirely plausible when considering that the attention of the player will be directed toward other channels by playing different music, and that the object of these exercises will be interfered with, in consequence of the player not having become entirely familiar with the principles contained in the following pages.

With the exception of those contained in chapters I and II, which must always receive consideration as the first and fundamental principles, the following exercises must be gauged and fitted into the general plan of instruction when dealing with beginners, precisely as would be the case with any other individual step in the acquirement of technic.

If the hand be specially ill-formed, or, in the case of juvenile scholars, still too small, the teacher may moderate the stretches, as given in Chapter VII, without changing the underlying principle of these exercises. (Slight modifications of this kind which leave the nature of the exercise and its result intact must be left to the teacher's judgment, since each hand has its individual peculiarities, and therefore cannot be developed in exactly the same way as another.

But just as positively as I caution against a too rapid forcing of the various stretches, so also might I caution against too great an indulgence. It is hard to realize to what extent the hands, and particularly those of children, may be developed—they can be moulded like wax. Let the motto

in this, as in general in any exercising be "step by step," thereby avoiding the evil consequences of precipitate study and absurdly long practice, which so frequently appear in the shape of ganglion, cramp of the hands and fingers, etc.

Even a gifted person can only hope to master the wide domain of technique in this manner, and let him not imagine—in the consciousness of his talent—that he can arrive at success by leaps and jumps. There is probably only one existing difference in this matter, and that is that he appropriates and assimilates everything to himself more easily than the less gifted one; however, should he neglect to study by means of a rational method and a regulated system, the evil effects would appear and make themselves felt only too soon.

Only he who has mastered every mechanical means in its smallest detail can hope to portray and present his thoughts and moods in a truly artistic and musical manner.

Therefore, let me recommend to every student desirous of taking up and benefitting by the following exercises the little medicinal herb known as "patience."

The works which will be found specified in the course of the following chapters are the following:

Czerny:—"Art of Finger-dexterity," Op. 740. (See "Practical Supplement" the "Pianist's Hand," 19 Studies from Czerny's "Art of Finger-dexterity," Op. 740, selected, provided with marks of execution and notes for detailed study by Marie von Unschuld.)

Kullak, *School of Octave Playing*, Part I.

J. A. Pacher, *"The Pianist of the Good School,"* Part IV.

Von Unschuld *"Scalestudies"* (Published by Carl Fischer).

Tausig, *"Daily Studies."*

Czerny, *"Daily Exercises."*

Theodore Wiehmayer, *School of Finger-technic: "Exercises with the hand at rest."*





CHAPTER I.

THE POSITION OF THE HANDS AND FINGERS.

THE player should sit in front of the keyboard, not too high, and place the fingers firmly upon the edge of the keys c, d, e, f, g, in a round, neatly arched position exactly upon the finger-tips (it goes without saying that the nails must be properly trimmed, in order not to interfere with this position),—and also in an exactly straight line with the keys.



Fig. 1.

A position which, instead of being *perpendicular*, would cause the hand to bend *obliquely* or outwards, would be faulty. The wrist must be held as high as the general line of the key-board. In order to arrive at this position in a perfectly correct and natural manner, advance the hand toward the black keys as far as possible (without changing the position, as shown in illustration 1), until the wrist comes in contact with the upper surface of the white keys; then draw the hand back again toward the edge of the keys, without changing the position of the hand (Illustration 1) in the

slightest degree. The strength for this firm position is to be derived and should *emanate solely from the fingers*. The arm, which must always be held in a straight line with the keys, *remains perfectly quiet and without the least participation in effort or action*. The distance at which the thumb is to be held from the index-finger must be so large that one can put three fingers of the other hand between them. Should the knuckle of the thumb (Illustration 1a) sink in too much, press it outward a little with a finger of the other hand; but *without overdoing this*, as otherwise an unnatural position of the thumb may easily be brought about.

The upper knuckles, in the middle of the hand, (Illustration 1-b) must be well raised,* and here again, in case of necessity, the other hand may serve as a help, in pressing the knuckles up from below through the opening between the thumb and index finger.

The fourth finger must not be allowed to follow its natural inclination to place itself obliquely (Illustration 2-a), but must be placed



Fig. 2. (Poor).

exactly *parallel* with the other fingers (Illustration 1).

Furthermore, the firm position must neither result in a *bulging out* (Illustration 2-b) or a *bending in* (Illustration 3-a) or a stiff holding (Illustration 3-b) of the fingers.

*The great power of resistance which arches possess offers reasons for the demand here expressed, that the middle hand-knuckle should be well raised up, thereby giving the hand an arched form. Strive therefore to attain the greatest possible arching of the hand.

Carefully avoid drawing the shoulders upward. This fault is frequently contracted unknowingly by zealous students while practicing.

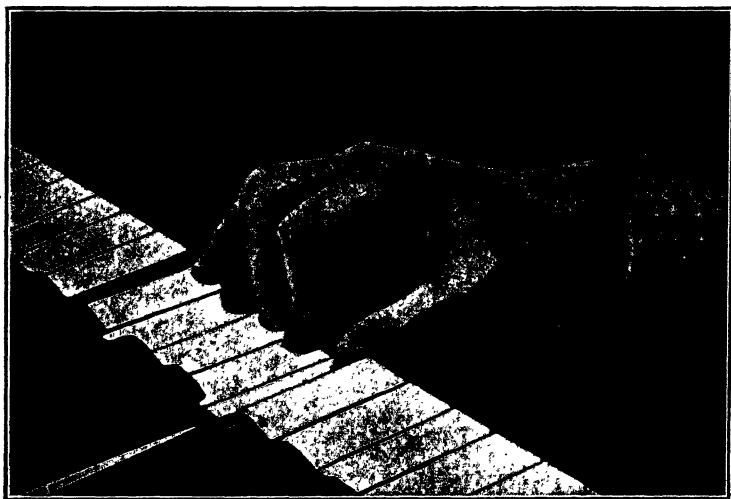


Fig. 3. (Poor).

The correct position of the fingers, together with the attitude of the hand, is to be striven for in every possible and circumstantial detail before the separate finger exercises of the following chapters are taken up.

It goes without saying that every one of the foregoing remarks is intended for the left as well as for the right hand.

CHAPTER II.



N the wide domain of technical possibilities on the piano-forte, *modulation and brilliancy of tone* must be striven for above everything else. As already mentioned, the musical interpretation of a player can only become an intelligible one for the hearer, when the player's fingers have been trained so thoroughly as to serve as an absolutely obedient mechanical medium for the expression of the whole range of his feelings.

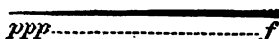
Of what help are the most beautiful thoughts and ideas to a speaker if he has not succeeded in acquiring absolute command of his organs of speech and his language, in order to word and express them properly and effectively?

Of what use is the most beautiful, the most sincere or the

deepest understanding of a composition to an interpreter, if he can only give a practical demonstration of it in a manner which is weak and wanting in brilliancy; if his fingers are incapable of tonal modulations, and are not in a fit condition to impart a variety of colorings to his different feelings, or if the volume of his tone fails to reach other than the nearest auditors?

To develop a broad, voluminous, singing and brilliant tone is a most difficult matter upon the piano, owing to the nature of its construction, which allows the tone to die away very quickly.

The exercises of this chapter aim especially toward mastery in this respect. The finger, and *only the finger*, must be trained to such an extent that it can produce every possible tonal gradation or nuance, from the *softest but clearly carrying piano to the most powerful forte*. The successive dynamic gradations can be illustrated more accurately for this purpose by a line increasing in thickness, thus,



than by the customary crescendo sign.

The player should never feel content with the intensity of his tone, but should constantly strive to increase and improve it. No matter how powerful, a tone when produced by the finger *alone* will always be well-rounded, and will never offend the ear. If, on the other hand, the strength of its production is derived from the heavier muscles of the arm, it will always sound stiff and hard.

To arrive at and be able to produce this desired intensity of tone, it is first of all important to train the fingers to gain the necessary strength. The following exercises are intended for this purpose, and are therefore highly recommended to the consideration of our earnest teachers and students.

(a) PREPARATORY EXERCISE FOR LEGATO-PLAYING.

While counting 1, 2, 3, 4 in exact intervals, the finger, (let us say the second), should let the key held down, as Illustration 1 shows, return to its normal height (Illustration 4) slowly, in exactly these intervals. The slower this is done the more beneficial will the exercising be, as the natural resistance of the key, which tends to force it back into its normal position, strengthens the finger extraordinarily.

Then, *without having left the key* (Figure 4), the latter must be pressed down *fully and sonorously* but simply with the strength of the finger, then adding slight pressure.

This silent after-pressure must not be neglected, as it contributes greatly to the strengthening of the finger-muscles, and accustoms them to a firmly rounded posture, even during the strongest pressure. A weak finger will betray itself at once during this after-pressure by either bending in (Fig. 3, a) or becoming stiff (Fig. 3, b).



Fig. 4.

If one were to withdraw the finger from the upper surface of the key, even to the slightest extent, it would be incorrect for this *legato* exercise.

Each separate finger is now to practise this exercise, in the hand-position of illustration 1. The thumb strikes *gently*, as it is already strong by nature, while the other fingers strike with force. The volume and strength of tone must only be increased *gradually*. Rather strike the key with less force in the beginning, but with the correct position of the fingers and the hand, and practically *without* any assistance from the muscles of the arm.

With the unyielding fourth finger, (which can hardly perform this exercise correctly from the start), special care must be taken that it be pressed down in a straight direction, and that it is not allowed to assume the position as in illustration 2 a.

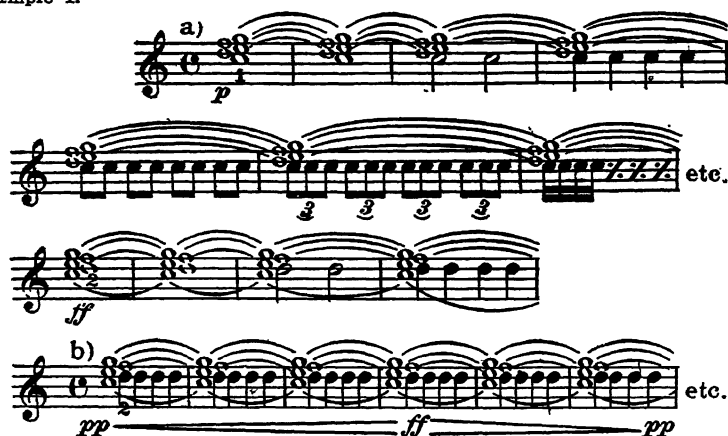
While practicing the above exercise, the player may count in the following manner:

- While allowing the key to return, 1, 2,;
- Sounding the key (=striking it), 3;
- Finger-emphasis (=after-pressure), 4.

As already mentioned, these exercises, as well as the following, aim at tone-production *by means of the fingers alone*, separating the activity of the light finger-muscles from that of the heavy arm-muscles. On this account, and also at the risk of appearing pedantic, I emphasize once more that, as already established in the fixed position, illustration 1, as well as in the *sounding* and in the *after-pressure*, the entire strength must be *solely* derived from the fingers, and that even the slightest straining, stretching or pressure of the arm must be avoided.

The following five-finger exercise is recommended for developing the flexibility of the fingers:

Example 1.



N. B.—After these exercises have been completely mastered, they should also be practised in all the other keys. In using the black keys the fingers should be more extended, but should still be curved. (Illustration 28.) Since the above example is in C major, and therefore pertains only to white keys, it presents great difficulties and consequently demands long practice before passing on to the exercises which necessitate the use of black keys. This remark also holds good for the examples in Chapters V, VII. and X.

While in the first example (a) the tone should be struck with perfect equality (*piano* or *forte*), in the second example (b) the tone should gradually increase from the softest *piano* up to *fortissimo* and again gradually return to *piano*.

The fingers momentarily unemployed remain in their respective positions, pressing down the keys, *without being affected in the least by the movements of the finger that is really playing*. Only when they are completely under control and absolutely immovable will the practicing finger play quite independently.

The latter must never leave the upper surface of the key.

(b) PREPARATORY EXERCISE FOR THE NON-LEGATO.

Preparatory exercises for *Non-Legato* touch differ from those for the *Legato* in so far that, after the key which is held down has gradually returned to its normal position, the finger is raised as high as possible, while continuing to count, in order to fall back quickly on the key; however, *without* pressing it down at once (position same as that of illustration 4), but only after having come in contact with the key, with a good tone and the adding of an after-pressure. The aim of such a preparatory exercise, in which the finger, instead of pressing down the key immediately, only touches it at first, is to impart complete independence to the finger; i. e., to bring it under control so completely that it can execute the slightest intentions; this will account for the sudden restraint in order to gain tone-production independent of the former movement. Therefore this exercise must be considered as partly preparatory for both the study of *Non-Legato* and *Legato*.

In the case of the weaker fourth finger, it may be assisted in the beginning by lifting it with the other hand. When doing so, care must be taken that the finger is lifted in a perfectly straight direction. Counting for these various preparatory exercises should be systematized as follows:

Return of the key	1—2,
Raising the finger	3—4,
Fall of the finger	1,
Pressing down the key	2,
After-pressure	3—4.

Again each finger is to practise this separately, with exact observance of the correct position of the fingers and hand. In executing the "after-pressure" care must be taken that the joints of the fingers are not allowed to give way, (Fig. 3a) or stiffen, (Figure 3b) for no matter how great a pressure is exercised, the finger must never lose its graceful, well-rounded posture (Figure 1).

In view of the importance of these two chapters, and inasmuch as they form the foundation of all finger and hand posture, the student should endeavor most persistently to master them and make them entirely his own in every possible detail by adopting them in every manner as "Daily Exercises."

We would recommend the "Exercises with the hand at rest" from the "School of Finger-technic," by Theodore Wichmayer, to be added here.

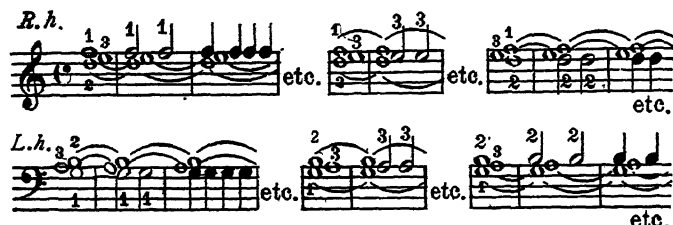
CHAPTER III.

PREPARATORY SCALE EXERCISES.

(a) MOBILITY OF THE INDIVIDUAL FINGERS IN FIXED POSITION.

FIRST PART OF THE SCALE.

Example 2.



The various examples as shown above are to be practised legato and non-legato (according to Chapter 2.) and with a position of the hand as shown below in illustration 5. (The second finger is placed near the edge and the third somewhat nearer the black keys. The slanting position of the hand occasioned by this placing of the fingers is to be brought about solely by the wrist (see illustration 5), and positively not by the arm (Illustration 2). As far as practicable, the arm, in these exercises, must be held in the direction of the keys.)

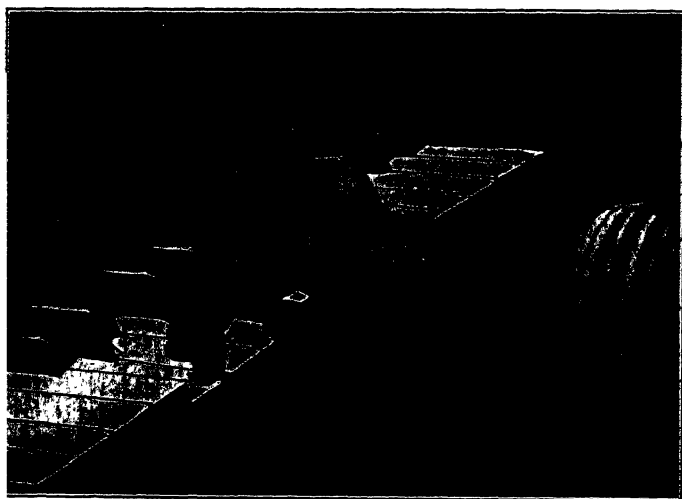
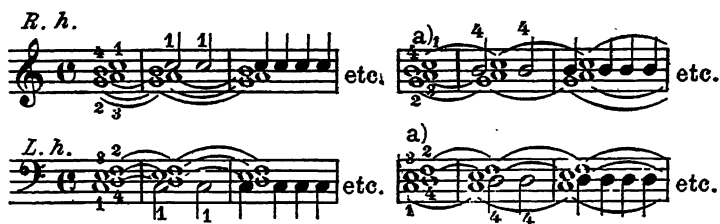


Fig. 5.

Special care should be exercised in the use of the thumb. It should always press down the keys *independently and without the assistance of any other part of the hand*, particularly not by the falling in of its middle knuckles, which must remain well raised. The other fingers should remain upon their respective keys in a *firmly arched position*, thereby forming a substantial support for the thumb and its independent movement. In consequence, the fingers may not change their respective positions as in Figures 2 and 3.

SECOND PART OF THE SCALE.

Example 3.



The method of practising the above examples, in which the fourth finger is only added, and moved still further in among the keys, is the same as for Example 2. In using the fourth finger as in Example 3a, care should be taken that it strikes *independently, without dragging the fifth finger along with it*. The latter is always to be held in a *raised and curved position*, as shown in all the illustrations, and should not move during the use of the fourth finger.

(b) PASSAGE OF THE THUMB.

Example 4.



N. B.—The eighths are to be played piano, and very short, while counting very exactly. After striking the key the thumb must quickly move to its next position.

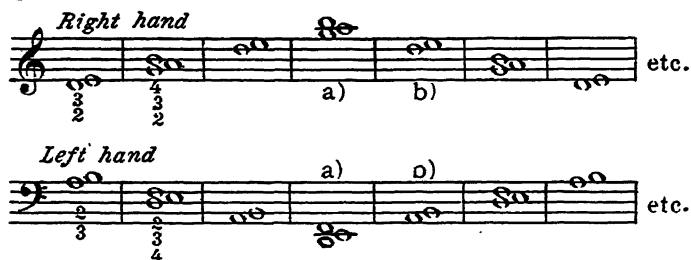
Keeping the exact position as in illustration 5, the thumb should be exercised while all the other fingers are kept absolutely quiet, (Example 4). No movement, not even the slightest turning of the

hand, must become apparent or show itself, and the thumb must, as in every other instance, press down the keys independently; not forgetting to keep the middle knuckles of the hand well raised.

(c) COMBINATIONS OF THE COMPONENT PARTS OF THE SCALE.

I

Example 5.



Example number five is to be practised with the hand in position as shown below (illustration 6) *without changing the already described position of the hand and only by advancing the hand along the keys in a straight line.*



Fig. 6.

N. B.—In this exercise each set of two or three notes is played together as marked.

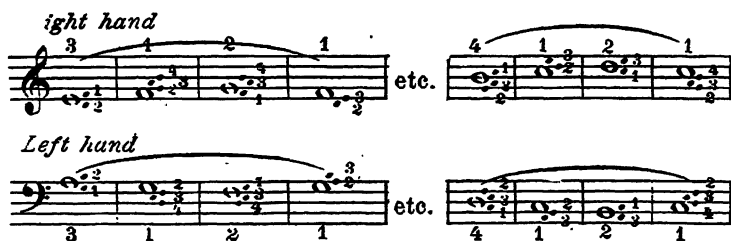
Only when, in the course of playing, the right hand arrives at the upper and the left hand at the lower end of the scale, the fingers are to be placed quite at the edge of the keys (Ill. 6-a, Example 5-a), in order to facilitate the action of the fifth finger.

When returning, the fingers crossing for the execution of e and d (Example 5b) must again be placed in position as shown in Figure 6.

II.

In practising Example Number 6, careful attention must be paid to having the fingers stand in readiness over the keys they are to strike next, as shown in all the accompanying illustrations, and as indicated by the additional little quarter notes in Example 6.

Example 6.



Note.—In regard to the slurring of the intervals, Chapter IV., 1, should be consulted. The little quarter notes, as added in the above example, denote the keys which are to be prepared beforehand, but not sounded.

The following (Figure 7) illustrates the position of the hand when e in the first bar of Example 6 is struck.

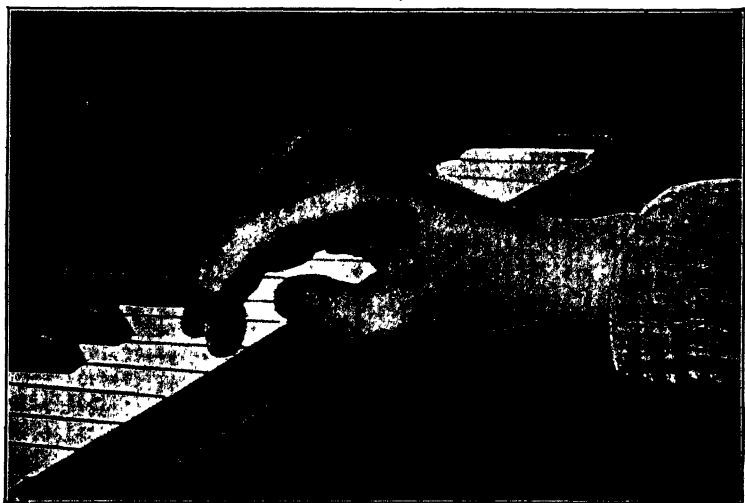


Fig. 7.

Then the *f* is played with the thumb in the corner of the key, (Figure 8-a; Example 6, second bar).



Fig. 8.

While the thumb strikes a key and immediately glides from one corner to the other, that is to say, from *a* to *b*, the hand moves beyond it in a straight full line, as shown in Figure 9, full lines *cc-dd*, enabling the second, third and fourth fingers to stand in readiness above *g*, *a*, *b*.



Fig. 9.

Such curves as are indicated in the dotted lines of Figure 9 are to be entirely avoided when the hand glides along; in order to facilitate this movement in the *straight direction*, the wrist should be lowered somewhat while crossing.

In legato playing the fingers cross *close* to the keys, as shown in Figure 10, and in consequence must not be allowed to recede from the upper surface of the keys.

The pressing down, the gliding of the thumb, as well as the crossing over of the other fingers are all to be compressed into **ONE** movement.



Fig. 10.

After again striking G as well as F, the hand glides back over the thumb (which, as shown in Figure 9, glides from b—a) into the position as illustrated in Figure 8; during these movements the fourth finger is raised. Careful consideration will, therefore, disclose the fact that the passing of the fingers over each other is simply a movement of the hand in one and the same posture, as shown in detail in Example 5 and Figure 6, in which, as already mentioned, the somewhat slanting position of the hand must be brought about wholly from the position and action of the wrist (Figure 8). Care should be taken that, in passing the thumb under the other fingers, the elbow is not bent in an outward direction as shown in the following Figure 11. This must not occur under any circumstances.

It must constantly be borne in mind that all the fingers, those in immediate use, those held in preparation, as well as those not in



Fig. 11, (Very Poor).

use, must be held in a *well-rounded* (see Fig. 7, fingers 4 and 5) and positively not in a *stiff* manner, as in the following figure 12.



Fig. 12, (Poor.)

(d) THE SCALE.

The combination of all the foregoing separate preparatory exercises brings us to the study of the scale (Example 7).

Example 7.

The musical notation for Example 7 consists of two main sections: Right hand and Left hand. Each section contains two staves of music. The Right hand section starts with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'Right hand' and shows an ascending scale with fingerings 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 4, 5. A second staff continues the scale with fingerings 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 2, 1, 2. The Left hand section starts with a bass clef and a key signature of one sharp (F#). The first staff is labeled 'Left hand' and shows a descending scale with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1. A second staff continues the scale with fingerings 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 5, 4. Minutiae notes are placed above the first notes of the scales in the right hand (a) and left hand (b) sections. The notation is labeled with 'a)', 'c)', 'd)', 'e)', and 'f)'.

N. B.—The miniature notes again indicate the preparation. Legato, as in Chapter IV., 1.

The principal rule in connection with the scale is that *the thumb should seldom be visible. Therefore, immediately after being used—ascending in the right, descending in the left hand—it must move toward its next position, under its neighboring fingers.* (See Chapter IV, Figure 16).

The only exception to this rule occurs with the *upper* part of the scale (Example 7 a) in the right hand, and the *lower* part (Example 7 b) in the left hand. As in these cases the thumb must immediately be used again, it remains upon the key in a preparatory position. This is founded upon a *second principal rule*: *The thumb must constantly keep in touch with the keys*, i. e., when it is not kept from view, according to the first principal rule, or when it is not moving towards its next position, it must never be held at a distance from the key-board, but should keep in touch with it as much as possible. Careful observance of this point will aid considerably in giving the correct position to the entire hand.

In returning (that is, while *descending* with the right, and *ascending* with the left hand) *the thumb, after crossing* (Example 7,

c, d) must remain under the fingers until it strikes its next note. It must be placed quickly upon its key. (Figure 13), but is immediately covered while sliding from one edge of the key to the other,



Fig. 13.

as shown in illustrations 8 and 14, which must therefore be constantly kept in view.

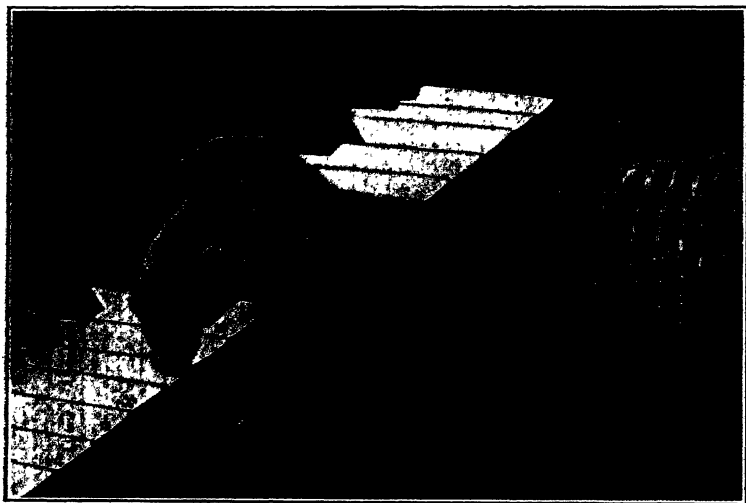


Fig. 14.

At the end of the scale (Example 7 *e, f*) the second and third fingers must remain upon *d, e*, or *a, b*, in preparation for the immediate return (position of the fingers as in Figure 15).

Mention need only be made now that *at the return* of the fifth, fourth and third fingers, *after they have struck in a well-prepared position*, they are to be lifted *easily and gracefully* (Figure 13), particularly if the scale is being played in *slow* time; the *quicker* the tempo the *more moderately* the fingers are to be raised. From now on all the scales are to be practiced in the same manner. (See foot note to Example 1).

N. B.—The exact fingering of all the scales is given in Hans Schmitt's "Zirkelübungen," Op. 14, 1st and 2d parts.

CHAPTER IV.

VARIETIES OF TOUCH.

(I) LEGATO. (*For Preparatory Exercise See Chapter II, A.*)

THE connection of intervals is brought about by allowing the finger to remain upon a key which has just been struck (Example 8, Figure 15 *a*) with continuous pressure until the next following tone becomes audible.

Example 8.

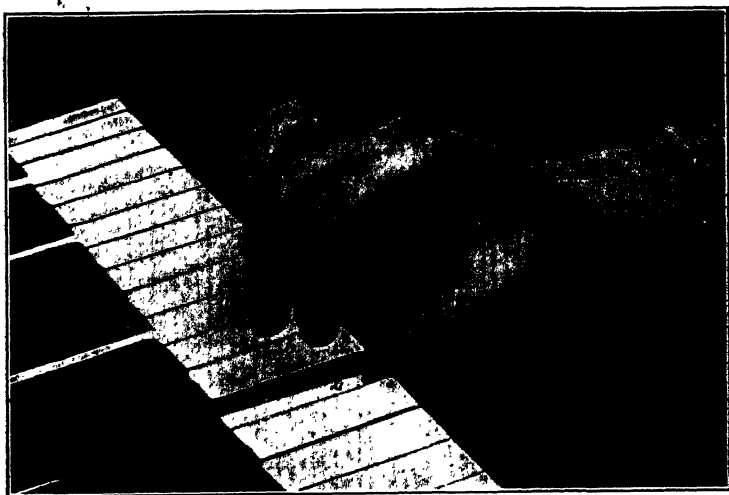


Fig. 15.

The key is pressed down directly from above and particularly from its upper surface (Figure 15, b). (See Chapter II, A.)

However, as soon as the desired connection of the notes has taken place, the first key must be lifted immediately and precisely, in order to avoid the simultaneous sounding of a *Second*. In Figure 16 the thumb moves towards its next key *f* after *d* has been played. Fingers 2 and 3 remain silently over their keys (Figure 8) up to the time of their crossing over, which takes place after *f* has been struck by the thumb. (See Figure 9).

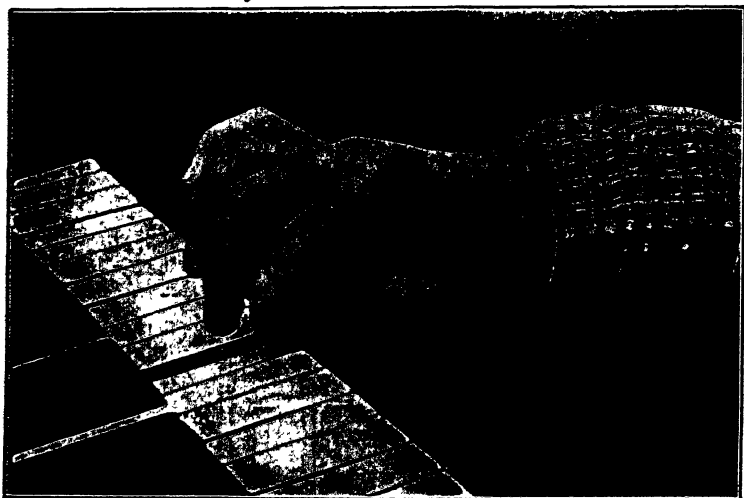


Fig. 16.

(2) NON-LEGATO. (*For preparatory Exercise See Chapter II, B*).

The only difference between this touch and the Legato, as already discussed in the preparatory exercises, is that the finger does not press the key down directly, but falls upon the same *from above* in such fashion that the movement and *immediate sounding of the tone* occur simultaneously. (See Figures 17 and 18).

In order to be able to separate the fingers it is advisable to lift them as high as possible. Everything else,—tying of the notes, etc., is to be observed as in the execution of the Legato.

3. *Finger-Staccato.*

As in the non-legato, the fingers are thrown upon the keys from above, but are immediately drawn back again; during this action

the hand remains quietly in its normal position, and must not be bent in a backward direction at the wrist with the fingers.



Fig. 17.

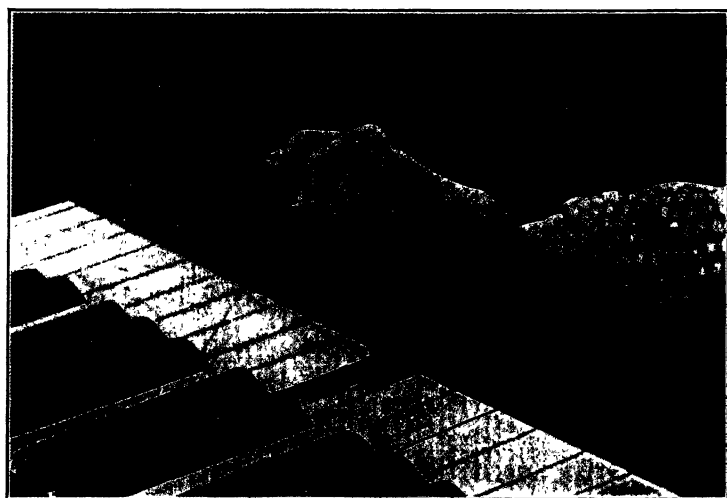


Fig. 18.

The *correct position* of the hand in this kind of touch will be attained if one will but remember the already mentioned second principal rule, which advises that the thumb must keep *in touch* with its key.

Owing to this, one should learn this kind of touch first in the five-finger exercise (Example 9 *a* and *b*), before progressing to the scale, in which the thumb, according to the first principal rule,

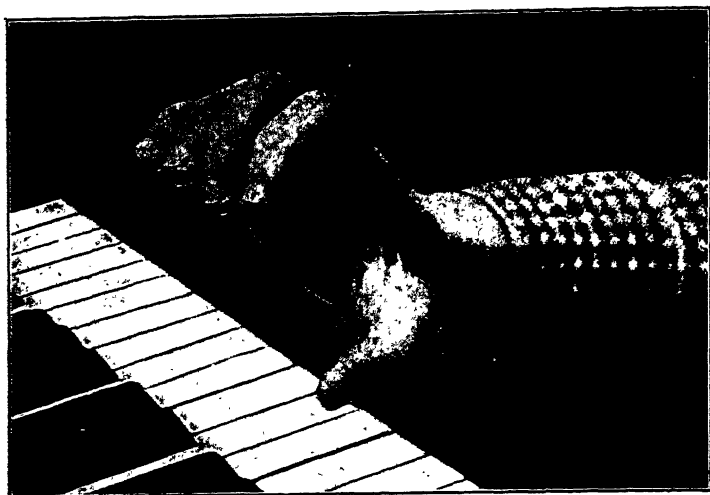


Fig. 19.

must move along quickly towards its next key; it is owing to this latter rule that in the scale the thumb cannot serve as a proof of the correct position of the hand.

Preparatory exercise: the thumb remains resting on its key, pressed down.

Example 9.



Here the thumb only keeps in touch with its key (Fig. 19).

4. *Wrist-Staccato. (Piano).*

In the following, Example 10, the chords are struck *softly* (*piano*) and *elastically*, from the immediate upper surface of the keys (see Figure 20), followed by the hand being lightly thrown up from the wrist at once (see Figure 21) (*while the lower arm remains strictly in its normal position*) and immediately letting it fall back upon the keys again, silently, and in its first position, as illustrated by Figure 20.

Example 10



From Czerny's "Art of Finger Dexterity," Etude 1, Eighth Bar.

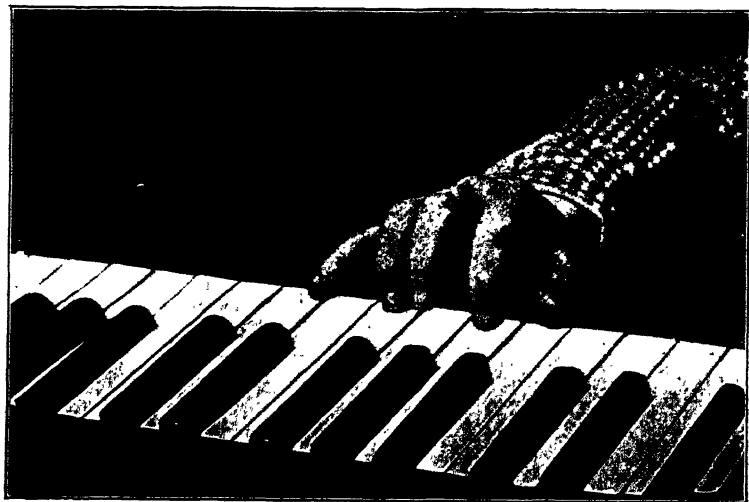
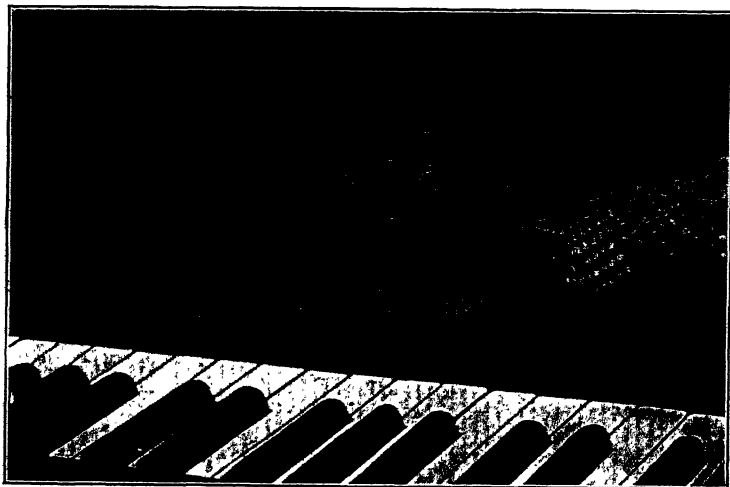


Fig. 20.

When the hand is raised from the keys, the fingers must retain their respective position (or shape) which they assumed on the keys, as shown in Figure 21.



Examples like the following, number 11, are played exactly in the same manner; i. e., the fingers have already prepared the entire chord, whether the hand be raised or upon the keys, and silently keep in touch with those notes of the chord which, as yet, are not to be played. With this mode of practice the certainty in striking individual tones is considerably increased.

Example 11.



N. B.—From Czerny's "Art of Finger Dexterity," Etude I., Eighteenth Bar.

5. *Wrist-Staccato.* (*Forte*).

This style of Staccato is the exact opposite of that described in the preceding section.

Example 12.



The chords (as shown in Example 12) are struck *from above* (see Figure 22), with *strength and elasticity* (see Figure 23), and the hand immediately thrown well up again, resuming the position as shown in Figure 22.

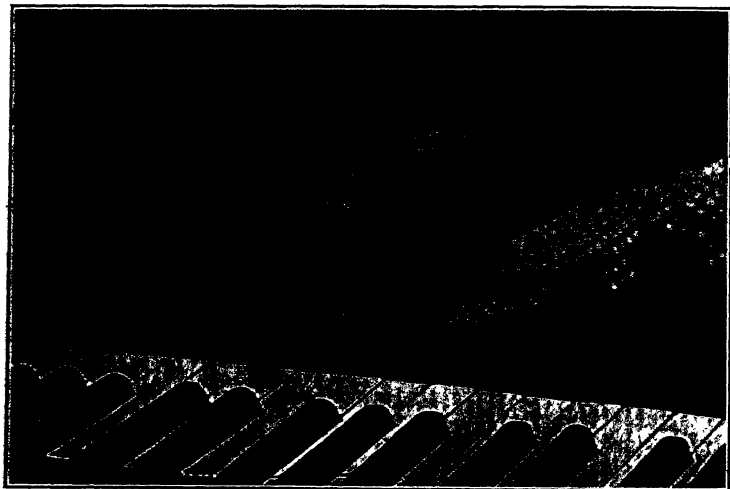


Fig. 22.

This throwing back of the hand should be brought about by the elasticity of the stroke itself, much like the rebounding of a ball which has been thrown against a hard surface. As already mentioned, the fingers of the raised hand must assume the same position as if they were actually the chords on the key-board.



Fig. 23.

The striking movement must *not be made cautiously*, with a view to striking more securely, but a *quick attack toward the key* should be made, as otherwise the tone will lose in elasticity. Certainty in striking is to be attained only through careful practice, and the best exercising material to be recommended for this kind of touch are scales containing sharps or flats.

CHAPTER V.

(a) PREPARATORY EXERCISES FOR EQUALITY OF TONE AND RAPID SCALE-PLAYING.

THE following example, No. 13, is to be practiced with the five fingers in their normal position as illustrated in Figure 1,—especially accentuating the 2nd and 4th fingers—*without removing the fingers from the upper surface of the keys*. By allowing each finger, except the one just called into action, to be pressed down upon its individual key the exercise will become still more beneficial.

and is kept in readiness upon the latter, as here explained. (Example 16a).

Example 16.



Passing on to the scale, as with examples 17 (*a* and *b*), these exercises aim once again at the strengthening of each separate finger; therefore be especially careful not to forget the after-pressure upon the key indicated by the whole note.

Example 17.



To be practiced forte and piano.

N. B.—The remarks as to preparation, thumb-movement, etc., in Chapter III, should all be borne in mind while practising the above.

The little finger, *gently arched*, should be held well up; special attention should be paid to this while playing with the fourth finger, as the action of the latter is very liable to affect the other. For this reason, and as already illustrated in Chapter IIa, the thumb is passed over in this instance at the accent.

After these preparatory exercises, the whole scale is finally to be taken up and practiced with exact counting, beginning at first in a tempo of, say, M. M. ♩=116, and very *equally* in various degrees of strength and different kinds of touch.

With a view towards increasing the equality of the scale the notes lying nearest the thumb are somewhat more accentuated, thus counteracting the power of its stroke.

In this preparatory exercise the thumb is to be placed *upon its tip* and quite near to the black key; and in doing so the arching formed by the two fingers must be as open as possible.



Fig. 24.

This exercise holds good for the entire scale.

In the real scale (Example 20) the thumb must likewise be placed *at its tip*, and *at the edge* of the key (Illustration 25), but under no consideration with the first joint (Figure 26).

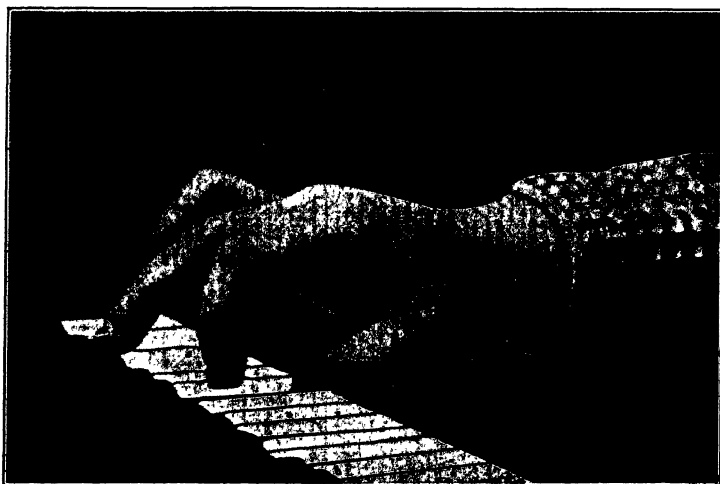


Fig. 25.

As far as the use of the thumb in the chromatic scale is concerned, the same principles employed in the performance of the diatonic scale, as to its passing under, its gliding, and the passing of the

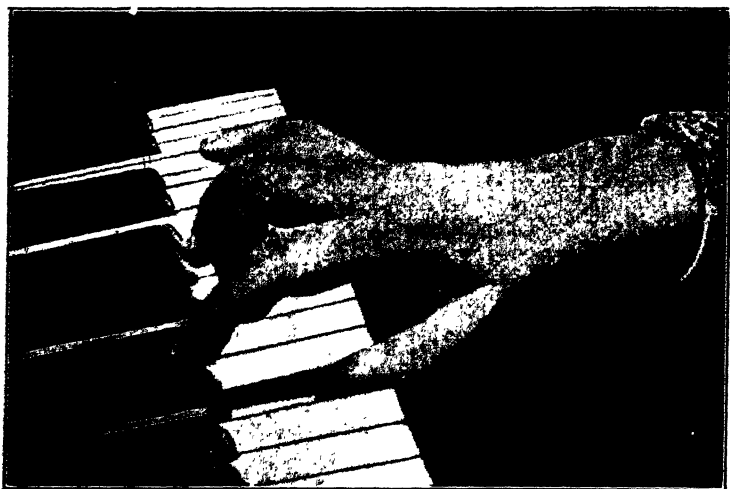


Fig. 26 (very poor).

Example 20.



other fingers over it, hold good. (See Figure 9 and accompanying remarks as to the use of the thumb).

Figure 25 indicates the placing of the fingers upon *e*, *f*, *f sharp* and *b*, *c*, *c sharp*, and illustrates the principle of preparation (the second and third finger being in readiness over their respective keys). In consequence the thumb must be moved quickly,—*upward* in the right hand, *downward* in the left,—towards the next note it is to play (Example 20a); likewise the second finger (Example 20b).

However, while *descending* with the right hand, and *ascending* with the left, the thumb remains beneath the third finger until it is

itself to strike, after which it is immediately covered by the third finger again.

The following Example, 21, is a good preparatory exercise for the scale. The same exercises hold good for the left hand with fingering as indicated in example 20 b.

Example 21.



CHAPTER VII.

CHORD STUDIES.

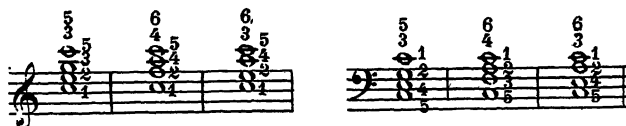
(I) (a.) *Triads.*



WITH exact placing of the fingers, hands and arms, as set forth in Chapter I, each individual finger is to be exercised systematically with the given chords (see next example 22), by being *raised* and *lowered*, both in *legato* and *non-legato*.

Refer to Chapter 2, A and B.

Example 22.



N. B.—Rule for fingering:—The major third is to be taken with fingers 5 and 3, for example:



the minor third with fingers 5 and 4, for example:



In chords on white keys only, the major third, however, is to be played with fingers 5 and 4, for example:



With triads *on white keys* the fingers must be placed more on the edge of the keys, as shown in Figure 27.



Fig. 27.

In triads *with black keys* the fingers are stretched out more toward the latter; however, they must be arched, and, especially, not held stiffly. See Figure 28.

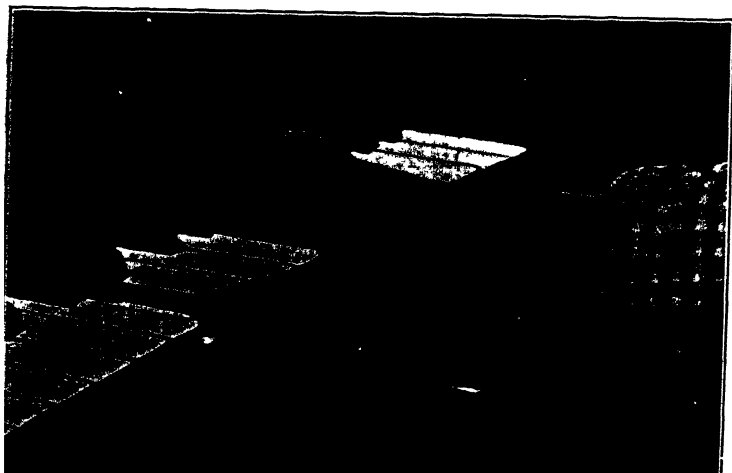
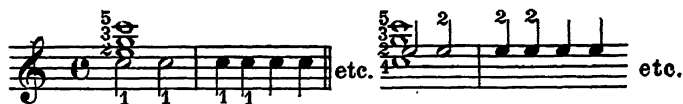


Fig. 28.

The following exercises (Example 23) are to be added to example 22 for acquiring flexibility of the fingers. For further particulars refer to Chapter II.

Example 23.



EXERCISES FOR THE WRIST.

After firm and correct chord-position on a triad with white keys (Figure 27) the hand must be allowed to sink down as deeply as possible, *without taking the fingers out of their position*—(Figure 29) and then it must be lifted back into its normal position (Figure 27).

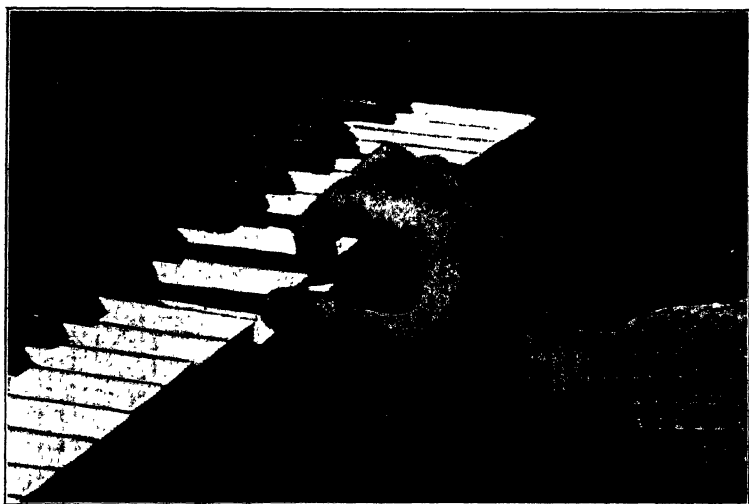


Fig. 29.

The aim of this exercise is to loosen the wrist and render it as pliable as possible.

(b) CHORDS OF THE SEVENTH.

The chords of the Seventh are practiced in exactly the same manner as the triads. The following Examples, 24 and 25, are to be taken up in connection with them.

Example 24.



Right hand		Left hand
<i>c e g</i>	<i>e g b</i>	<i>b e g</i>
<i>g b c</i>		<i>e g b</i>
<i>g b c</i>		<i>g b c</i>
1 2 1 2	2 3 2 4	3 4 3 5
1 3 2 3	2 4 3 4	3 5 4 5
2 1 3 1	3 2 4 2	4 3 5 3
2 3 1 2	3 4 2 3	4 5 3 4
3 2 3 1	4 3 4 2	5 4 5 3
3 1 2 1	4 2 3 2	5 3 4 3

Example 25.



It must be remembered that with the above exercises the arm must remain perfectly quiet and in no way be affected by the playing. The execution must be *legato*, *clear* and *powerful*. After these *special preparatory exercises* the chord is sounded together in a powerful manner.

In order to constantly increase the stretch of the hand, all the triads, chords of the seventh, and their inversions, together with the raising and lowering of their individual intervals, as shown in Examples 24 and 25, should be practised as illustrated in the following Example 26.

Example 26.



To be transposed into all the twelve keys.

N. B.—For brevity's sake only the changes will be given herein. It is also left to the player to vary the above exercise in every possible manner.

The chords most difficult to grasp should be made the object of especial practice, according to Example 24.

The results of these tedious and wearisome exercises should be considered sufficient recompense, inasmuch as with well-aimed, uninterrupted practice (not by fits and starts) so very much can be accomplished even with the most inflexible and smallest of hands. Take warning, however, against *overdoing* the exercises—on account of over-tiring or over-exerting the muscles, so easily brought about in connection with the wide spread of the chords. The foremost rule should always be “step by step.” In connection with this chapter I will also recommend the study of Tausig’s “Daily Studies,” 2nd Book, Nos. 5 and 35.

(2) (a) *Arpeggios.*

PREPARATORY EXERCISE.

The following example, 27a, is an exercise for *raising and lowering* according to the example in Chapter II.

Example 27 b, according to example 6, Chapter II.

Undecided hovering of the fingers over the keys would be faulty.

Example 28b. After striking e with the second finger, the thumb moves toward its next position immediately (to the c, Figure 31).



Fig. 31.

In Example 28c the g is firmly tied with the following c. The thumb is placed in the corner a (Figure 32) and moves to the other corner of the key b, while the fingers glide over it to e, g, c, marked 2, 3, 5 in illustration.

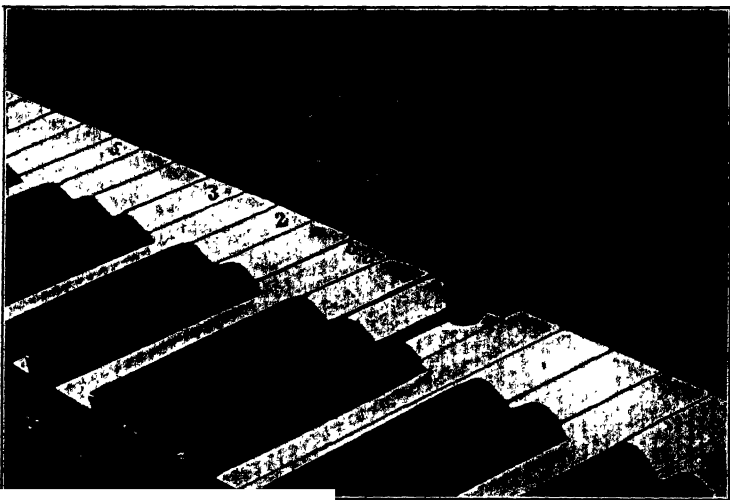


Fig. 32.

In Example 28d, the thumb does not remain lying prepared for return, as with the scales, but is gently removed (Figure 33) and the hand follows the movement of the 2nd, 3d and 5th fingers, the wrist sinking somewhat at the same time in order to raise itself again quickly at the return. Thereby the uppermost notes of the arpeggio passages will receive considerably more swing.



Fig. 33.

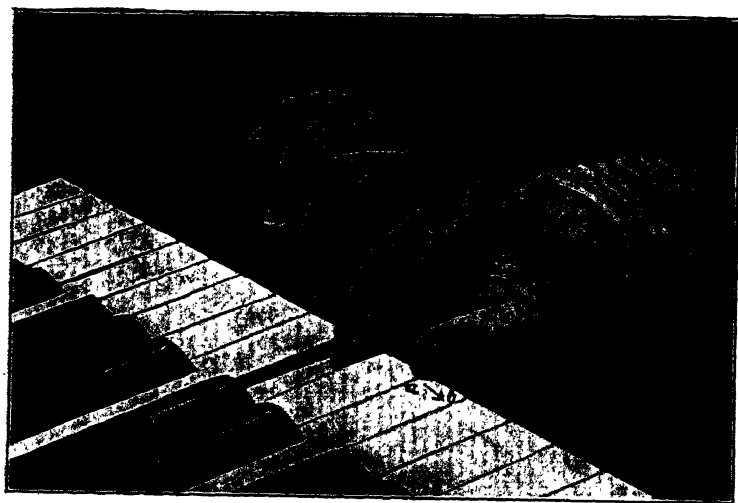


Fig. 34.

DOWNWARD MOVEMENTS.

See example 28e. The thumb is only placed upon its key *after the sounding of e* (See Figure 34), which in turn remains down until c has been sounded.



Fig. 35.

See example 28f. The thumb glides from a to b and is at once covered by the 2d and 3d fingers, (Figure 35).

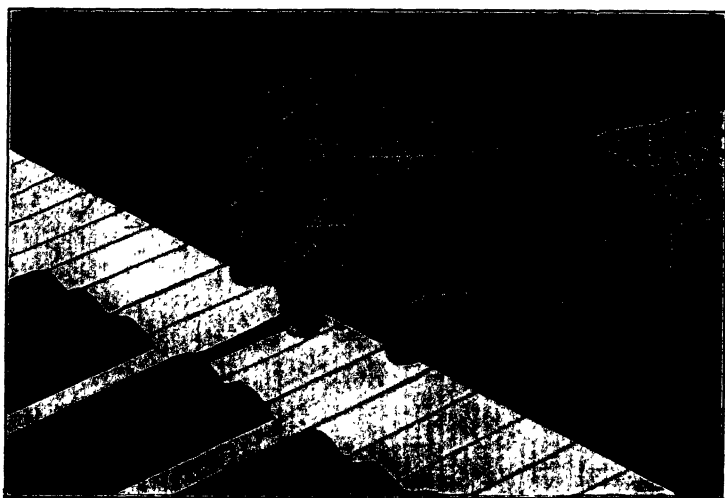


Fig. 36.

With this proceeding the hand is turned into a somewhat sloping position (only from the wrist) and remains therein during the entire descent of the arpeggio.

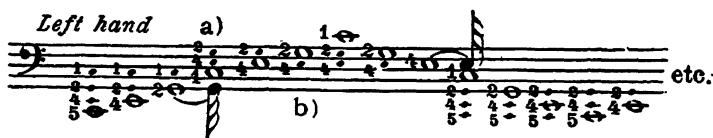
See example 28g. After e has been sounded, the hand, still in the above described sloping position, is again turned into the *straight* position, as shown in the following Figure 36, the thumb being placed upon c and the second and third fingers remaining above their respective keys prepared for the return.

The gliding over of the fingers, as in all the scales, must be accomplished in a *straight line*, and *near the keys* (in which case the wrist can be somewhat lowered). *Curves should be entirely avoided*. The general pose of the fingers should always incline in the *direction of the arpeggio* to aid in uniting the intervals. In the right hand they are accordingly inclined more to the *right* in ascending, and more to the *left* in descending.

All triads and chords of the seventh are practiced in this manner.

THE LEFT HAND.

Example 29.



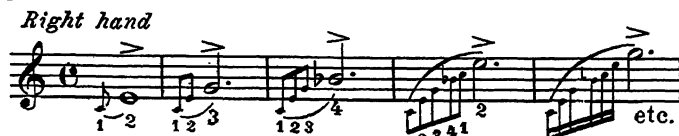
Example 29a. Left hand: At a) the hand turns from the straight position occupied at C E G c to the somewhat sloping position. (As Fig. 35, to the right).

At b) after g has been sounded, the hand, still in the sloping position, turns back again into the straight position (as in Figure 36, to the right) and remains so during the entire playing of the *descending arpeggio*. All details are exactly as in the right hand.

(b) *Rapid Arpeggio Playing.*

Rapid playing is striven for exactly as in the case of the scales (Example 30) with the preparatory exercise more closely described in Chapter V. I shall only repeat that the thumb is to be placed upon the key near its point, and, according to the up or downward playing of the arpeggio, it (the thumb) must move quickly into its next position or be covered until its turn to play has arrived.

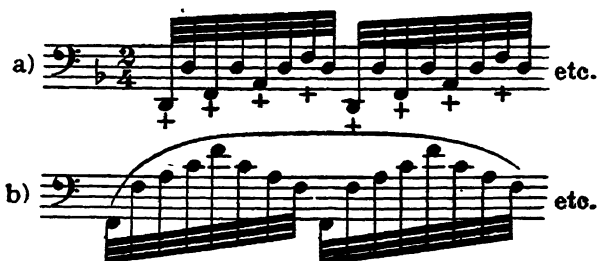
Example 30.



Referring again to example 26, *triads and chords of the seventh* proceeding from one tone are now practiced through three octaves, in varied changes, evenly arpeggiated.

At this point I should like to indicate the proper manner of playing through a certain figure as occurring in the 12th exercise of Czerny's "Art of Finger-dexterity."

Example 31.



In this instance the notes of the real chord (which, as seen above, are marked with little crosses) are played with fingers falling easily from above, and during which a very insignificant turning of the wrist takes place (Figure 37) to give them more swing.

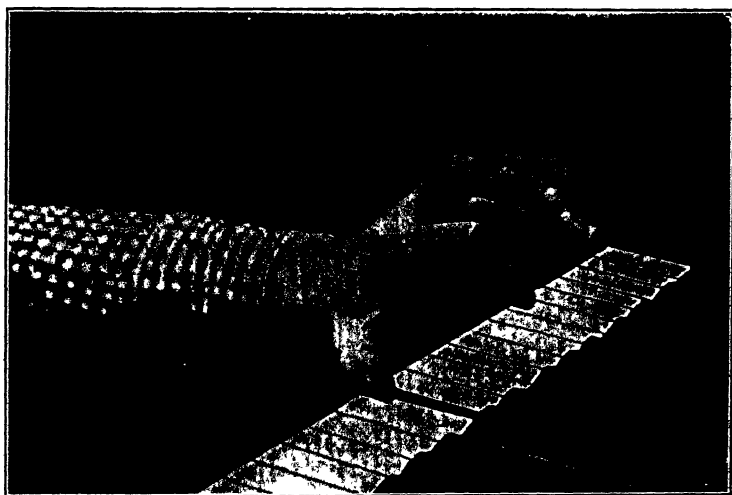


Fig. 37.

But as soon as the real arpeggios are met with, as the study proceeds (Example 31b), their execution is to be *normally legato* and their playing proceeds *immediately from the key*, the fingers passing *closely over the keys*.

CHAPTER VIII.

OCTAVES.

(1.) Preparatory Exercise: After taking an octave *firmly* and *securely*, the hand is to be slowly bent back from the wrist as far as possible. the counting to be continued uninterruptedly and *without altering the stretch of the hand in the least*, in order to strike the octave again powerfully and without correcting the fingers, (Example 32). The lower arm must remain in its horizontal position, and is not to take part in the bending back of the arm.

Example 32.



N. B.—During the interim of the pause, the hand is bent in a backward direction as far as possible, but without the slightest stir or movement of the arm.

In order to attain a good “stretch” especially small hands should try to place the first and fifth fingers in the utmost corners of their respective keys.

The fingers which stretch the octave on the white keys have a more shapely curved posture, in order to avoid the danger of grasping two keys at once; on the black keys, however, they should be stretched out to a greater extent, but still always in a gently curved position (as has already been mentioned with triads—Figure 28). For the time being they are to be held *intrinsically firm* in these positions, as it will assist considerably in the maintaining and strengthening of the *octave stretch*.

(2.) PREPARATORY EXERCISE:—With the hand in a stretched position for taking the octave, the thumb is raised on high (as shown in the following Figure 38), then the fifth finger likewise,—and *always without altering the stretch in any way or manner*,—letting each fall upon the key again, quickly and powerfully (see Example 33).

Example 33.



These exercises are to be carried out in strict time. Take care that the finger upon which the hand turns (Figure 38a) *does not bend in*. If it does, the lessening of the stretch will naturally bring

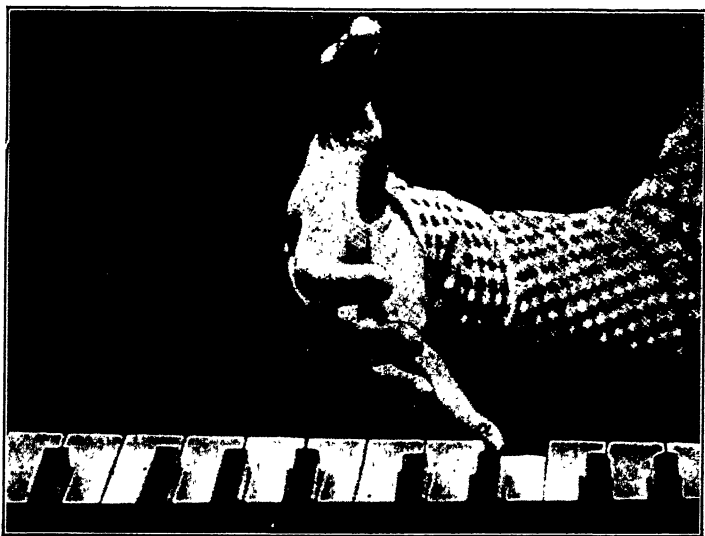


Fig. 38.

about an impure if not an utterly imperfect tone when the finger falls.

After these special exercises the *scales, triads and chords of the seventh* in octaves are to be played in *slow* tempo, with the wrist well thrown back—in *quick* tempo, however, with the wrist thrown back quite shortly. (See Example 34). In *very quick tempo* the movement of the wrist should merely be like a slight quivering of it.

Example 34.

Right Hand.



N. B.—For additional musical examples the student is referred to Kullak's 'School of Octaves,' Part I.



N. B.—The thumb is placed upon its keys without sounding them.

Example 34c will furthermore be of great value for developing and exercising the little finger, which in almost every case fails to equal the thumb as regards intensity of tone-production.

CHAPTER IX.

DOUBLE THIRDS.

IN a passage or scale consisting of double thirds the slurring of *both* the upper and lower succession of notes is for the greater part merely illusory. Regarding a rule for the execution of such combinations, nothing, beyond the following rule, can be laid down:—"The succession of notes which contain the melody (usually the upper one) must be *strongly emphasized*, and *bound together* as closely as possible.

The result is exceedingly satisfactory to the ear, which imagines that both the notes forming the third are slurred.

Therefore, in order to better acquire the particular *legato* of these tonal-successions, they should be practiced in such a way as to play each tone separately, only placing the finger upon the other keys silently. (See Figure 39 and Example 35). In practicing in



Fig. 39.

Example 35.



N. B.—The lower series of notes must be taken with the others, but inaudibly.

this manner, the student must take care not to raise the key that is down before the next has been struck).

In practicing both these series of notes *together*, after the above preparatory exercise, the ear must be principally relied upon, *it being the best and only guide to a good legato.*

Herewith is given the method of practicing all double-third passages and scales.

The fingering for the double-third scales, as well as double-sixth scales, can be taken from the so-called "Zirkelübungen" by Hans Schmitt, or "Scale-studies" by M. v. Unschuld.

However, no fingering is compulsory by any means; if not convenient for the student's hand, another and more suitable one should be selected.

The *Chromatic Scale*, in particular, admits of several fingerings. In applying different fingerings we must never lose sight of the fact that *the result* achieved is always the main consideration. As already mentioned at the beginning, and owing to the difference in the build of hands, the method cannot always be exactly the same. Some fingerings of the chromatic scale may here be given.

Example 36.

v. Leschetitzky.

v. Schmitt.
a)

v. Schmitt.

v. Leschetitzky.

(2.) *Preparatory Exercise.*

The above exercise can be made even more difficult, and the independence of the fingers that are playing can be established to a still greater extent, if the unemployed fingers simply touch the keys (Figure 40) and do not press them down as in Figure 1.

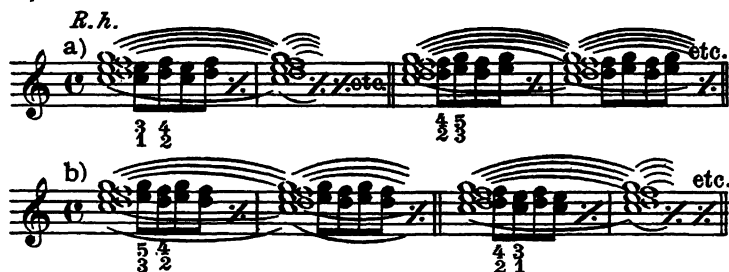


Fig. 40.

(b) *Trills in Thirds.*

The following trills in thirds (example 38) to be practiced in the same manner:

Example 38.



The muscles of the arm must not be used in any way for the execution of a trill, but the latter is played solely through action of the fingers.

As the strength and natural power of the several fingers vary considerably, the importance of correct fingering for the execution

of trills must not be underestimated. In consequence, I desire to add a few remarks in reference thereto.

In *forte* trills the strongest fingers are to be used; for instance, 1—3, 3—5, instead of 4—5, etc. A trill that passes from *forte* to *piano* is played with the strongest fingers at first, and changes to the weaker ones at the diminuendo, as shown in the following example 39:

Example 39.



To execute an extended trill, evenly and without tiring the player, a similar change of fingers is most desirable (see Example 40). (Of course this change of fingering must be made so adroitly as to deceive the closest listener).

Example 40.



If the position of the hand, together with the equality of the trill, particularly in a chain of trills, make it seem advantageous, then the 3rd and 1st fingers are employed for the trill, as shown in the following:

Example 41.



It is also possible to execute the trill with excellent effect by using both hands, thereby lessening its technical difficulty to a considerable extent. This is particularly applicable in modern compositions. However, in selecting such a mode of playing, one hand, as a rule, must be employed to play the finish, as in this way a smoother union of the finishing turn and the succeeding passage may be brought about.

Octave trills are not to be accorded any detailed discussion at this time.

As frequently mentioned, the thumb must only be placed upon the keys *at its point*. This also applies to the trill. In order that the greatest *equality* may be brought about, the rapid execution of the trill must be prepared *very gradually*. Let it be clearly understood that *strict equality* forms the secret of a brilliant trill.

As regards rhythmic division of the trill, its union with the concluding group of grace notes, etc., I desire to call attention to J. A. Pacher's "*Der Pianist der guten Schule*" (The Pianist of the correct School, Part IV), which contains the very best of directions and explanations on this subject.

CHAPTER XI.

GLISSANDO.

ASCENDING passages for the single Glissando in the right hand are executed with the nail of the third finger.

Descending passages as a rule are played with the thumb, although this mode of execution imparts a hard and stumbling character to the glissando.

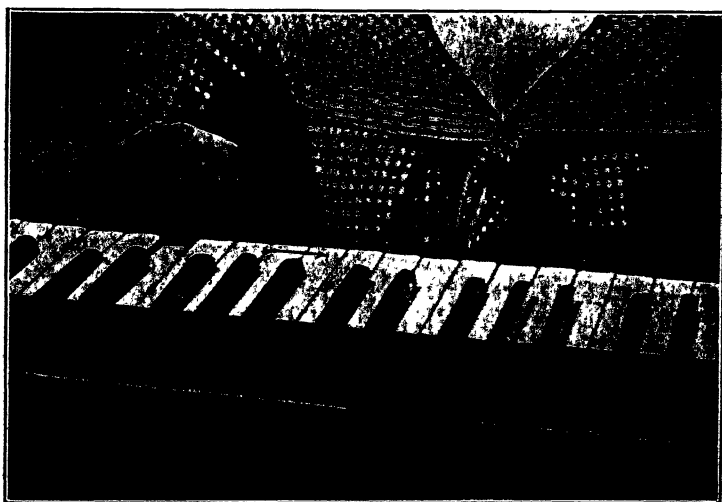


Fig. 41.

As with the ascending passages the execution would also be preferable with the third finger (Illustration 41) owing to the greater amount of softness attained therewith.

To cite an example, we might refer to Liszt's "*Hungarian Fantasia*," in which the latter method of playing the glissando will produce a much more sonorous effect than if it were rattled off with the thumb.

The double glissando is hardly ever met with in modern compositions.

CHAPTER XII.

THE USE OF THE PEDALS.

THERE are only two rules to be mentioned in connection with the correct use of the Pedals.

1. *Consideration of harmonic conditions or relations.*
2. *The Ear.*

.. What cannot be adequately decided by the one, must be systematized by the other.

Listen attentively to your own playing; in doubtful cases choose the lesser evil (that which sounds less badly), if it must be, in order that important notes may not be covered or passages sound dry and uninteresting.

Listening to yourself, criticising yourself, trying in many ways how a composition, a phrase, a passage will sound better, purer, more effective, and withal, establishing the *harmonies* in a perfectly clear manner for yourself—such are the means by which to arrive at intelligent and artistic use of the pedals.

At this point I should like to call particular attention to a special use of the pedal in which the latter is taken just after a change in harmonies takes place. (Indicated in German by the word "*Nach-treten*"); literal translation, *coming after* or *after entrance*.

This can best be explained by a practical illustration. Let us choose Chopin's Prelude in E minor, No. 4, using the pedal as indicated in the following example 42:

Example 42.





In using the pedal in this way and listening attentively, we cannot fail to notice a slight pause at every (*) brought about by the raising of the pedal and the subsequent vanishing of the chord, until a new one becomes audible.

However, in using the pedal as indicated in the following Example 43:

Example 43.



that is, holding it down until the change in harmony has taken place, but *leaving go immediately after the sounding of the new note and quickly pressing it down again, no pause will ensue.* Through this the ear will receive the impression of perfect union, in connection with which the change of pedal must naturally be manipulated so precisely and accurately that the new harmony will immediately be heard both clearly and distinctly.

Naturally, this requires practice, since the foot in compliance with its former habit is inclined to push down the pedal afresh, coincidentally with the new harmony; consequently this manner of using the pedal must also be practiced separately for its own sake,

in order that the player's complete attention may be directed to the new method. Therefore, in practicing the above example, only the chords of the left hand in connection with the pedal would be necessary.

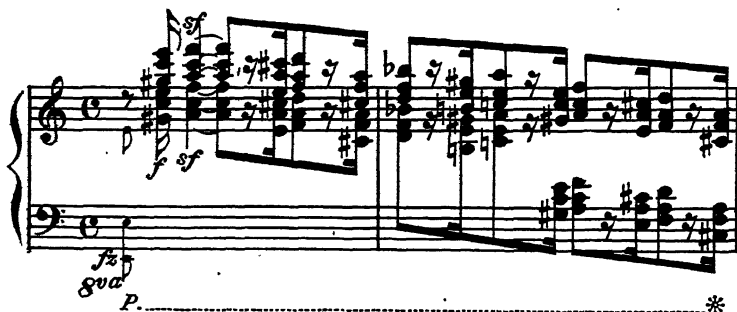
Here we are confronted with a case of choosing the lesser of two evils, especially as the transitory action from one harmony to the strange one is so short,—indeed, with correct treatment almost entirely inaudible, that in any case it is preferable to the pause which (according to the rule “New harmony, new pedal”) would arise, and which in turn would divide the stream of harmonies.

The rule for using the pedal in scales is that it is only to be used towards the upper part of the keyboard, as the clearness of the upper tones, individually considered, makes them more distinctly audible.

The upper ends of the scale, when they reach into the three and four-lined octave, should therefore be rounded off with use of the pedal; toward the lower end of the piano, on the other hand, no pedal must be used, as even without the latter the deeper tones will melt into one another, on account of which it is customary to play the scale (from the one-lined octave down) more in a *non-legato* style, in order to produce the tones in a more clearly detached manner.

Many excellent effects are dependent upon the skilful use of the pedal. As an example, the commencement of Schumann's Concerto in A minor can be made to sound much more brilliant if the first octave of the orchestra E is simultaneously struck on the piano (as an octave) and held continuously with the pedal, until the middle of the next passage is reached.

Example 44.





In this way the passage will sound fuller and the ear, which hears the last chords clearly and distinctly without pedal, is deceived in so far that it imagines the whole passage played without use of the pedal.

Naturally, if the passage were really played without any pedal at all, the difference would be quickly noticed. However, the listener of the concert hall is completely satisfied with the effects of the first example, and is hardly in favor of puzzling his brain as to the detailed differences, if any, of such tonal experiments.

These and similar tricks of the pedal can only be brought about successfully through means of fine understanding and artistic taste for tonal effects, should they not bring about entirely unmusical results.

However, when used with discretion and correct understanding, the pedal is of wonderful assistance in the attainment of the most brilliant effects.

Not in vain did Rubinstein say "Good pedalling is half the play"; but since so very much depends upon the right use of the pedal, one must not grow weary of trying how it sounds finest and best again and again, and in the meantime must not forget to consult that best of all judges, *the ear*. If, at the beginning, this organ is not sufficiently trained, a short time will suffice to make it more critical and inventive. Sharpened through strained and constant attention, and becoming refined and sensitive through necessary training in musical technicalities, it will invariably light upon the correct and appropriate method.

CHAPTER XIII.

MUSICAL EXECUTION CONSIDERED FROM A BROADER THEORETICAL POINT OF VIEW.

AS little as the most accurately marked editions will be able to bring about perfect musical renditions of a piece in question, just so little will the most detailed and well selected words or explanations be able to do so. This part invariably depends upon the individuality, talent and taste of the

player. An untalented player, regardless of the most careful and detailed observance of the minutest accents or signs of expression, will not be able to impress his listeners, aesthetically speaking, to any great extent; whereas, on the other hand, a talented player can get along without the slightest rules or indications for execution and still imbue his performance with life, vitality and expression and compel and hold his listener's attention and sympathy.

However, up to a certain point, *general rules for musical interpretation* can be laid down, which, I might say, should be considered more particularly as warnings against deliberate and unconscious exhibitions of poor taste. Naturally, a gifted person will even find these rules self-evident; but he who cannot feel or involuntarily apply them as necessity demands, may be guided by them, at least as far as this is possible through theoretical indications.

These most important rules would be:

(1.) An ascending phrase or melody, as a rule, is played *crescendo* and a descending one *diminuendo*, as exemplified by the following Example 45.

Example 45.



(2.) Of two successive notes of unequal length, the longer one receives the accent. (Example 46).

Example 46.



(3.) Rhythmical accent must be observed; for instance in 4—4 time $\overset{\wedge}{1}$, 2, $\overset{\wedge}{3}$, 4; in 3—4 time $\overset{\wedge}{1}$, 2, 3, and in 6—8 time $\overset{\wedge}{1}$, 2, 3, $\overset{\wedge}{4}$, 5, 6, etc.

Example 47.



N. B.— \wedge denotes the principal, $>$ the secondary accent.

(4.) A good plan is to sing the different phrases at first, and then transfer them to the piano; through this we may avoid separating intervals which belong together, and combining such as ought to be separated.

The reader may justly add: "This last rule may be a good one, providing the player can sing correctly." My answer would be that every pianist should endeavor to study singing or at least be able to play a stringed instrument (correct bowing for the latter taking the place of correct breathing in the former). But at any rate he should endeavor to hear good, artistic singers as frequently as possible, and benefit therefrom as far as interpretation and phrasing are concerned.

Again I emphasize the fact that the foregoing rules are merely intended as *general guiding principles* which are open and liable to many modifications. In this way we frequently find contrary indications given by composers themselves, in making ascending melodies *diminuendo* and descending ones *crescendo*.

Example 48.



Now and then composers suggest an accent which is in opposition to Rule 3. The example used under number 47 appears again some few bars later with the following changed accentuation:

Example 49.



Rule 2 coincides perfectly with Rule 1, when the long note is the *higher* one, but if the long note is the *lower* one, then the first rule is overthrown by the second through the musical preponderance of this note. In such a case the lower note receives the accent, while the higher note, which, properly speaking, should be played *crescendo*, is sounded more weakly, and becomes somewhat shorter in value. See Example 46b.

We must not fail to observe that although all the three rules cannot always be upheld *simultaneously* either one or the other will always hold good. The occasional predominance of one rule over the other is in part signified by the composer himself; and, as already remarked, the pianist cannot fail to find this out gradually through continuous comparison, providing, of course, he possesses the natural musical instinct for it.

There can be little doubt that these indications are meagre and, to a certain extent, unsatisfactory; but let it be distinctly understood that the real seed for artistic interpretation must be possessed by the player himself, and indications and rules can merely form the sustaining pillars around which the spouting buds may entwine themselves.

CHAPTER XIV.

HINTS AND OBSERVATIONS AS TO A GENERAL PLAN OF STUDY.

Motto: Learn to hear thyself.

NOTWITHSTANDING the numerous explanatory remarks in the preceding chapters as to "Mechanical Exercises," this idea must not be confounded with "Mechanical Practising." Like the study of each individual piece, each passage, each simple scale, each one of the exercises necessitates the player's entire attention, his most observant ear.

As mentioned in an earlier chapter, a player should not practise too long at a time, nor repeat one and the same passage too often in succession; either will tire or exhaust a player's powers of judgment, making a martyr of himself (and incidentally of the neighborhood) with positively no exceptional results to speak of.

Above all, a student should practise slowly, as only in this way can every individual note be tested; furthermore, after playing a phrase or even a single passage he should endeavor "to review the same mentally," as though listening to it.

This very mental process of reviewing a piece, a passage, a phrase mentally, is the secret of correct practice, of rational working.

In this way, whatever is missed in the practical playing will be perceived during the mental review; mistakes, inequalities, faulty tonal-effects, all will be rectified in this mental process.

It certainly seems a foolish waste of time, boundless suffering and annoyance to our neighbors, to say nothing of the ill-effects to the physical constitution of the person concerned, to rattle off one and the same passage ten times,—a hundred times, till the fingers have become accustomed to it.

It is owing to such methods of practising that we find so many pianists whose hands and fingers have been rendered practically useless through senseless over-exertion—and to what purpose, let us ask? Consider how much more will be accomplished (and with so much less unnecessary noise) through rational practice; especially as everything that has been acquired in this way will permanently abide not only with our unreliable fingers, but also in our brain.

In this way, a player should read a passage through, without playing it, and listen to it internally, so to say. Following this let him play it through slowly and attentively, considering how the faults which were discovered while not playing it might be corrected and improved, playing the passage over and over again with constant application of the corrections. This to be continued with constant correction, mentally at first, then with the fingers, until the player is completely satisfied.

If a passage be not mastered satisfactorily at one time, do not try to force it; more successful results will surely be obtained if it is taken up again a few days later.

Above all do not imagine that uninterrupted practising by the hour, such as many a young artist imagines to be the sole necessity, will be useful. On the contrary, playing like this more than one and one-half or two hours at the most, will result in "*mechanical practising*"; rather study in smaller intervals, when mind and muscles are refreshed and when we can devote them entirely to the work in hand.

I should like to make mention of another fault—that of *racing through the various exercises*! Czerny, Clementi, Moscheles, Fessler, Kleinmichel, Köhler, Kullak, etc., consuming as many as 100 studies or even more in one year, if possible.

And in what way do such players profit at the end of the year? They will not be able to play a single exercise faultlessly.

However, matters will be entirely different with a student who will select the exercising work which is best fitted to his particular grade of accomplishment, choosing such parts as will benefit his particular wants, and studying these few exercises *thoroughly and conscientiously*, assimilating them in every possible detail and in such a manner as to enable him to perform them not only in a technically perfect way, but also with *refined and artistic musical taste*.

While, in the case of the student who has raced through numberless studies, nothing remains but a mere remembrance of their existence, the careful study of only a few exercises, in reality, fulfils

their real purpose, developing that particular part of the technical equipment for which they have been designed.

At the same time I should like to mention certain so-called *Tricks*, which may be used to excellent advantage for the execution of certain intricate and especially difficult technical passages. Ladies, in particular, whose physical strength is for the most part not as great as that of men (excepting such an extraordinary soloist as Mme. Carreno) ought to take advantage of such resources. In observing the solo performances of individual virtuosi, we will quickly perceive that each one has worked out some such trick for himself, through which he may present this or that side of his individual technical ability in a specially brilliant manner. Unfortunately many develop this into a permanent fault in time, by making it too prominent, and thereby weakening the real artistic impression of the whole. It would be impossible to endeavor to explain these "tricks" either theoretically or in practical discussion, as they depend entirely upon individuality; my only reason for mentioning this has been to call the student's attention to the great saving of time and strength for the mastery of special technical passages, through the inventing of such so-called "tricks." Let me here differentiate between "tricks" and "mannerisms"; the latter are always to be condemned, and must never be identified with the former.

With the aid of the following illustrations, I shall attempt to explain such a trick, if only to have it understood how very advantageous it is under certain conditions to make use thereof.

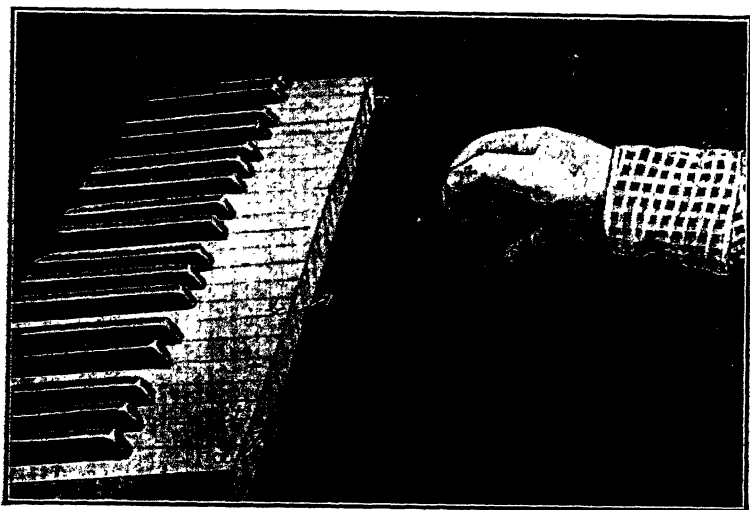


Fig. 42.

A chord will sound more brilliant even with less expenditure of strength, if, immediately after striking it, the hand is withdrawn sideways and in a somewhat downward direction. (Illustration 42).

However, this is not to imply that the chord cannot be played just as brilliantly with the help of some other movement, which might be more convenient for another hand. For instance, if, after striking a chord, the hand is immediately thrown deliberately up from the wrist (Figure 43) in order to assume its normal position again at once, such movement will impart a much more brilliant tonal volume to the chord, without necessitating any greater expenditure of strength.

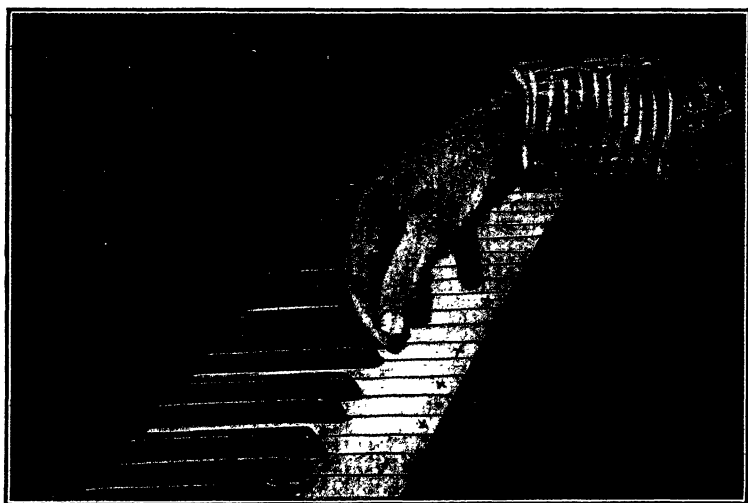


Fig. 43.

Such things, however, let me add, can only be taught in the course of practical instruction. On the other hand, it is most advisable for each pianist to try and find out such things for himself, and adapt them to the individual build of his hand. In this way any amount of unnecessary exertion will be saved to thinking or rather inventive players. I will mention once again that the so-called tricks alluded to in the above, are distinctly intended for the production of certain tonal-effects; they should never be confounded with or exchanged for "affected gestures" which are as objectionable as they are irrational, and which mark only a questionable and for the most part non-existent virtuosity.

For attaining greater certainty in striking (the notes) the following exercise might be recommended: Form an idea of any

chord, and try to strike it without looking at the key-board. This to be practised until absolute surety is obtained.—This exercise also furthers a good position of the body, since through it the player is not obliged to constantly bend his head towards the keyboard, in order to be sure what he is about.

Furthermore, the pedal is of great assistance for testing the purity of a passage. As an illustration, play any chord of the seventh as an arpeggio, holding down the pedal even after the passage has been played. If any impure or false notes have been struck, they will continue to make themselves heard, as the pedal sustains and exposes them mercilessly.


Consequently, after everything is said and done, two guiding rules are to be remembered and followed out during any course of study:

First. The important point is not *how much* but *how* we practise.

Second. Listen to your own playing, reflect upon it, and be your own severest critic!

CHAPTER XV.

SUGGESTIONS AND HINTS FOR LEARNING BY HEART.

 F a player intends learning a composition by heart, for mercy's sake let him avoid sitting down at the piano and threshing it out bar by bar; the correct method will be to *read* it through (of course in small sections) and impress the exact harmonies, sequence of passage, positions, etc., upon his memory absolutely *without playing*. After this let him try to reproduce what has been committed to memory, upon the piano, restoring with repeated readings that which has escaped the memory, until the piece has been completely mastered.

Learning by heart should be acquired by repeated reading as above described. Whether or not a number has been safely memorized may be proven in the following manner: As an example let us choose the fourth bar; begin by mentally reviewing bars one, two and three, *without* looking at the keyboard, and then continue by playing the fourth bar upon the piano. In order to do this correctly every note with its position and fingering must be graven upon the memory in every possible detail. Even if we imagine that we know the piece completely by heart, such a proceeding will often reveal many inaccuracies. This should be continued by choosing the seventh bar, reviewing the fifth and sixth mentally, and beginning to play the seventh bar on the piano.

A composition must be *graven* on the memory, so to say, before it has been added to a player's repertoire. Memorized in this way a player can hardly forget it; even the more pretentious compositions, such as a sonata or a piano concerto, if neglected for some time, require only several careful readings in order to restore them to one's memory completely, and to master them again as of old.

In consequence it will not suffice if the fingers alone have mastered a composition; the slightest noise, the rattling of a chair, for example, may disconcert a player to such an extent that they (the fingers) will leave him in the lurch,—and what then if the player has not a mental command of every note, as he should have? The fingers, once disturbed in their course by any unforeseen occurrence, will not return into their beaten track of their own accord, and in consequence cannot render the slightest aid in a dilemma, which simply signifies a dead stop in every sense of the word.

It is hardly necessary to repeat how much quicker we can learn by heart if we go about it in the above described manner, instead of leaving it solely to the fingers, playing a number over and over again until at last they can fairly run it over by themselves.

It is also advisable to begin a passage *in the middle*, not always from its beginning, but invariably from its most difficult part, where it offers the most obstacles to the fingers.

A knowledge of harmony of course will facilitate learning and playing by heart to a great extent, and a player will naturally be able to impress the harmonic successions upon his mind more lastingly and with much greater ease, if he is familiar with their nature.

The rule to apply in this case would be that results are obtained not through the amount of actual playing, but through the amount of *thinking* we do.

Frequent playing before an audience is another well-known means of gaining absolute surety in the playing of a piece. Even then self-criticism must not cease, and our constant efforts to improve must not be lulled to sleep by any praise we may possibly win.

In support of this and before concluding, I should like to cite a remark of that pianistic giant, Rubinstein, who said: "Play to others as much as possible; however, not to your various relatives, but to strangers, and carefully observe how your playing impresses them. Then question yourself frankly as to the degree of pleasure you have created and learn therefrom."

Ever and anon it is listening to one's self, proving and criticising one's self, which alone leads to progress and results, to a constantly increasing grade of perfection in artistic ability.

And in regard to technical proficiency, to which these many chapters have been mainly devoted, successful results are primarily dependent upon a thorough control of the fingers by the mind, in order that they may develop into a reliable and brilliant means for reproducing every possible variety of mood and expression of the player.

■

APPENDIX.

THE I. AND II. ETUDES OF CZERNY'S "ART OF FINGER DEXTERITY"
SUPPLIED WITH SPECIAL INDICATIONS FOR DETAILED STUDY.

Mobility of the Fingers With Quiet Hand.

Molto allegro. (M.M. $\text{♩} = 92$)

a) Op. 740, 1st Pt.

1. *f* 1 and 2 and 3 and 4 and

p

f

b)



This page contains seven systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings.

- System 1:** Treble clef has a melodic line with a sharp sign and fingerings 1 and 3. Bass clef has a chordal accompaniment. A *f* dynamic marking is present.
- System 2:** Treble clef continues the melodic line. Bass clef has a chordal accompaniment with a *dim.* marking, followed by a *p* marking and a melodic line with fingerings 5, 4, 2, and 1.
- System 3:** Treble clef has a melodic line with an 8-measure rest. Bass clef has a chordal accompaniment.
- System 4:** Treble clef has a melodic line with an 8-measure rest. Bass clef has a chordal accompaniment.
- System 5:** Treble clef has a melodic line with an 8-measure rest. Bass clef has a chordal accompaniment.
- System 6:** Treble clef has a melodic line with an 8-measure rest. Bass clef has a chordal accompaniment.
- System 7:** Treble clef has a melodic line with an 8-measure rest. Bass clef has a chordal accompaniment with a *sfz* marking and a *ff* marking.

THE PIANIST'S HAND

This musical score, titled "THE PIANIST'S HAND", consists of seven systems of piano and treble staves. The notation includes various musical elements such as chords, scales, and specific fingerings indicated by numbers and slurs.

- System 1:** The treble staff begins with a chord marked with a slur and the numbers 4-5. The bass staff features a descending scale with a flat (B-flat) and a dynamic marking of *p* (piano).
- System 2:** The treble staff contains a series of chords, with the final one marked with a slur and the number 5. The bass staff continues the descending scale, marked with a dynamic marking of *f* (forte).
- System 3:** The treble staff shows a series of chords, with the final one marked with a slur and the numbers 4-5. The bass staff continues the descending scale, marked with a dynamic marking of *p* (piano).
- System 4:** The treble staff begins with a chord marked with a slur and the number 4. The bass staff continues the descending scale, marked with a dynamic marking of *p* (piano).
- System 5:** The treble staff contains a series of chords, with the final one marked with a slur and the number 3. The bass staff continues the descending scale, marked with a dynamic marking of *p* (piano).
- System 6:** The treble staff features a series of chords, with the final one marked with a slur and the number 3. The bass staff continues the descending scale, marked with a dynamic marking of *p* (piano).
- System 7:** The treble staff contains a series of chords, with the final one marked with a slur and the number 3. The bass staff continues the descending scale, marked with a dynamic marking of *p* (piano).

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *cresc.*, *f*, *sf*, and *dim.*. The piece appears to be in a minor key, given the presence of a flat in the key signature.

System 1: Treble clef has a half note with an accent (>) and a whole rest. Bass clef has a half note with a fingering of 5. Dynamics: *cresc.* and *f*.

System 2: Treble clef has a half note with a fingering of 5. Bass clef has a half note with a fingering of 3. Dynamics: *sf*.

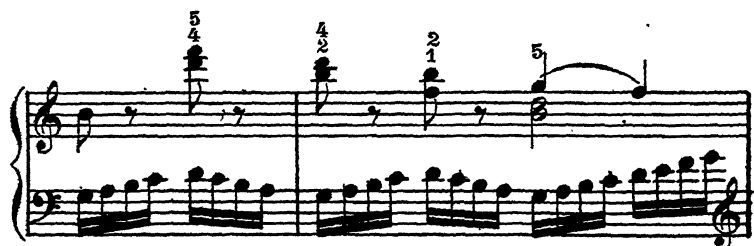
System 3: Treble clef has a half note with a fingering of 5. Bass clef has a half note with a fingering of 1. Dynamics: *ff*.

System 4: Treble clef has a half note with a fingering of 4. Bass clef has a half note with a fingering of 1. Dynamics: *dim.*.

System 5: Treble clef has a half note with a fingering of 1. Bass clef has a half note with a fingering of 4. Dynamics: *f* and *pp*.

System 6: Treble clef has a half note with a fingering of 3. Bass clef has a half note with a fingering of 1. Dynamics: *f*.

System 7: Treble clef has a half note with a fingering of 1. Bass clef has a half note with a fingering of 1. Dynamics: *pp*.



This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various musical notations. The notation includes notes, rests, and dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The systems are arranged vertically, with the first system at the top and the last system at the bottom. The notation is in a single key signature (one flat) and a 2/4 time signature. The first system has a tempo marking of 8. The second system has a tempo marking of 8. The third system has a tempo marking of 8. The fourth system has a tempo marking of 8. The fifth system has a tempo marking of 8. The sixth system has a tempo marking of 8. The notation is in a single key signature (one flat) and a 2/4 time signature. The first system has a tempo marking of 8. The second system has a tempo marking of 8. The third system has a tempo marking of 8. The fourth system has a tempo marking of 8. The fifth system has a tempo marking of 8. The sixth system has a tempo marking of 8.

This page of piano sheet music, titled "THE PIANIST'S HAND", contains six systems of music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system includes fingerings (2, 1, 2) and an accent (>) in the treble, and fingerings (5, 4, 3, 1) in the bass. The second system continues with similar patterns and fingerings. The third system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking in the bass. The fourth system starts with a fortissimo (*ff*) dynamic and includes fingerings (4-5) and a fermata in the treble. The fifth system has a fourth (4) fingering in the treble. The sixth system begins with a pianissimo (*pp*) and dolce marking. The music is characterized by rapid sixteenth-note passages in the treble and more rhythmic, accented patterns in the bass.

17

The musical score consists of six systems of staves. The first system shows a treble and bass staff with a 4/5 time signature and a key signature of one sharp (F#). The second system includes a treble staff with a 4/5 time signature and a key signature of one sharp, and a bass staff with a 4/5 time signature and a key signature of one sharp. The third system shows a treble and bass staff with a 4/5 time signature and a key signature of one sharp. The fourth system shows a treble and bass staff with a 4/5 time signature and a key signature of one sharp. The fifth system shows a treble and bass staff with a 4/5 time signature and a key signature of one sharp. The sixth system shows a treble and bass staff with a 4/5 time signature and a key signature of one sharp.

Dynamics and performance markings include: *ff* (fortissimo), *pp* (pianissimo), *leggierissimo* (very light), *cresc.* (crescendo), and *ff* (fortissimo).

Other markings include: *Ped.* (pedal), ** ** (two asterisks), and a key signature change to one sharp (F#) in the final system.

FIRST STUDY.

METHOD OF PRACTICE.



WITH the help of everything learned so far in detail, the preceding as well as the following study is to be taken up; these studies cannot be surpassed as practical illustrations of what has hitherto been said.

In doing so the individual stages of the special exercises are to be employed successively, in order to gain *purity, smoothness and tonal brilliancy* in connection with whatever degree of high speed may be demanded.

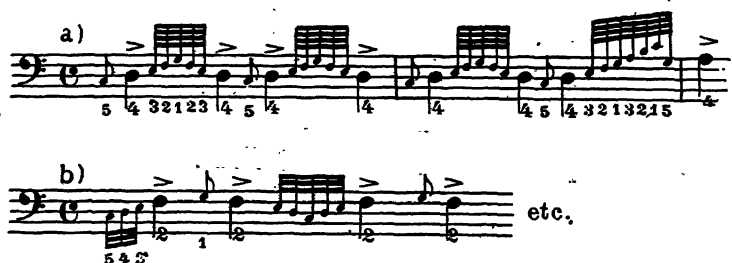
Method of Practising the Sixteenths.

(1.) With observance of the hand and finger position as explained in Chapter I, Figure 1, the sixteenths are practiced *alone and as slowly as possible in perfect legato*. Chapter IV, (1.)—Count 1 and 2 and 3 and 4 and,—in such a manner that each number will fall together with the accent; this method is therefore preferable to counting *eight*.

The student should strive to produce a tone *as large and full as possible* in the *forte* (*played from the fingers alone*, which do not leave the upper surface of the keys, see example 15); let the *piano* be *fine*, but *clear and with carrying power*. (In this the fingers are raised aloft. See example 16).

2. Rapid playing is brought about as in Chapter V, examples 14 and 16, and one should always proceed up to the 4th finger at one time, while at another time always up to the 2nd finger,—*both of them weak fingers*. (Example 50).

Example 50.



At the same time particular care is to be exercised that with the strong after-pressure the finger does not assume false positions as fingers 2 and 3 show, but always remains roundly curved, and furthermore does not leave the upper surface of the keys at the *forte*.

3. After this detailed study the entire exercise is played through (always with one hand alone) beginning with *M. M.* $\text{♩} = 40$, and gradually increasing in speed. (Approximately as follows: *M. M.* $\text{♩} = 40; 50; 60; 72; 88; 92; 100; 138; 144; \text{♩} = 92$).

But the slow tempi are to be dwelt upon for a longer time, as through this the individual fingers are strengthened more and trained to a greater extent than during rapid playing.

The crossing of fingers in scale-passages must take place near the keys (Figure 10).

Special attention must be given to the principal rules of thumb playing. (Chapter III, pp. 29-34).

Remarks as to Individual Passages.

In places like example 51, (page 85, bar 9) the thumb, after sounding the upper octave *e*, must place itself along with the other fingers, in readiness on the keys that are to be struck next. For the octave *e* the notes should be taken with a similar movement of the hand, as indicated in Figure 37.

Example 51.



In bar 3, page 83, as well as 6 and 7, page 86, (example 52 a, b) the notes, or relatively speaking, the intervals, are not taken singly, but in connection with the fingers which silently *prepare* the whole chord *in advance*.

Example 52.

b) Bars 53 and 54.



In the 5th bar, page 87 (example 53) do not raise the little finger immediately from the upper *e*, but unite the interval of the 9th as much as possible,—again with the turn of the wrist described in Figure 37.

Example 53.



Method of Playing the Chords.

The chords (e. g. bar 2, page 81) are powerfully struck from the immediate surface of the key. In this act the hand is lowered somewhat (Figure 44), but quickly brought back again to its anterior normal position.

The aim of this movement is to relax the tension of the muscle produced by the powerful striking. After the tone has been sounded



Fig. 44.

nothing further is to be altered in its intensity, whether the hand holds the chord firmly or but lightly in its grip. But the hand rests through the above relaxation from chord to chord, and remains unwearied up to the end.

Since the upper tones of the chords have somewhat of a melody, they must be made audible with special clearness by means of stronger strokes by the 4th and 5th fingers.

The connecting of one chord with another is to be brought about by *silently changing* the fingers as accurately indicated in the study.

In bar 7, page 86, the 3rd and 4th quarter notes are played in such a manner that the wrist is lowered after the striking of the chord in order to raise itself well up again at the striking of the *f*, thereby of itself weakening the tone.

The staccato chords are to be played lightly, with the wrist *away from the key*.

Of the last two chords of the study the first is powerfully "staccatoed" with great brilliancy (Figure 43). For more accurate explanation of the execution see "Tricks," page 76.

The last chord is played again according to Figure 44.

Not until you are secure in each hand should you proceed to the careful, slow playing of both together, which also is gradually intensified according to the Metronome.

At *a, b, c* in the Study attention is to be given to an oft-mentioned important chapter which there is called "Preparation." In each of the places mentioned the hand must silently grasp the next chord during the pause. At first this principle of preparation offers difficulties, still it is absolutely necessary for sureness and purity, especially in very rapid time. At the last moment the hand might miss the chord—in any case it is not infallible *without preparation*.

There are consequently no pauses for the player; they must serve him as helps for preparation of the next passage.

Accordingly, during the pause of the 1st bar, the right hand must immediately stand over the first chord.

At the second half of the 5th bar the hand silently grasps the following chord in anticipation.

This is to be observed not only in this but in every piece, and lends great sureness to the playing.

Therefore do not fail to turn this advantage to account.



THE PASSAGE OF THE THUMB.

Allegro vivace. (M.M. $\text{♩} = 60$.)

2.

a) *

b) *

simile.

First system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *cresc.* and a finger number 4. Bass staff has a dynamic marking of *f*.

Second system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *cresc.* and a finger number 4. Bass staff has a dynamic marking of *f*.

Third system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *f* and a finger number 3. Bass staff has a dynamic marking of *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *f* and a finger number 5. Bass staff has a dynamic marking of *f* and a finger number 5. The system ends with a *Ped.* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *dim.* and a finger number 5. Bass staff has a dynamic marking of *dim.* and a finger number 5. The system ends with a *non legato.* marking.

Sixth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking of *pp* and a finger number 5. Bass staff has a dynamic marking of *pp* and a finger number 5. The system ends with a *pp* marking.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

System 1: The first staff begins with the tempo marking *And.* and the articulation *non legato.*. The bass staff contains a series of eighth notes with fingerings 1, 5, 1, 3, 2, 3. There are asterisks (*) under the first and fourth measures.

System 2: The bass staff continues with eighth notes and fingerings 5, 3, 1. The tempo marking *And.* appears again. There are asterisks (*) under the first and fourth measures.

System 3: The treble staff has a *cre.* marking. The bass staff continues with eighth notes. The tempo marking *simile.* appears at the end of the system.

System 4: The treble staff has a *scen* marking. The bass staff continues with eighth notes and fingerings 3, 1, 3.

System 5: The treble staff has a *do.* marking. The bass staff continues with eighth notes and fingerings 2, 1.

System 6: The bass staff begins with a forte *f* marking and continues with eighth notes and fingerings 4, 4. The instruction *sempre più forte* is written at the end of the system.

8

8

8

8

ff *p* *p. a p. cresc.*

Ped. *

8

Ped. *

simile.

This page contains six systems of musical notation for piano. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#).

- System 1:** Treble staff has two measures of eighth-note triplets. Bass staff has two measures of sustained chords. Fingerings: 3 1, 3 1, 1 3.
- System 2:** Treble staff has two measures of eighth-note groups. Bass staff has two measures of sustained chords. Fingering: 4.
- System 3:** Treble staff has two measures of eighth-note groups. Bass staff has two measures of sustained chords. Fingerings: 3 1, 4 1.
- System 4:** Treble staff has two measures of eighth-note groups. Bass staff has two measures of sustained chords. Fingerings: 4 1, 3 1.
- System 5:** Treble staff has two measures of eighth-note groups. Bass staff has two measures of sustained chords. Fingerings: 3, 5 3. Performance markings: *ped.* and ***.
- System 6:** Treble staff has two measures of sustained chords. Bass staff has two measures of eighth-note groups. Dynamics: *sf*. Fingerings: 3, 3. Performance markings: *ped.*, ***, and *simile.*



First system of musical notation. The treble clef staff contains a series of eighth-note chords and single notes, with a key signature of one sharp (F#). The bass clef staff contains a series of chords, with a key signature of one sharp (F#). The first measure of the bass staff is marked *red.* and the second measure is marked with an asterisk (*).

Second system of musical notation. The treble clef staff contains a series of eighth-note chords and single notes, with a key signature of one sharp (F#). The bass clef staff contains a series of chords, with a key signature of one sharp (F#). The first measure of the bass staff is marked *red.* and the second measure is marked with an asterisk (*). The system is marked with a forte (*f*) dynamic.

Third system of musical notation. The treble clef staff contains a series of eighth-note chords and single notes, with a key signature of one sharp (F#). The bass clef staff contains a series of chords, with a key signature of one sharp (F#). The first measure of the bass staff is marked *red.* and the second measure is marked with an asterisk (*). The system is marked with a forte (*f*) dynamic.

Fourth system of musical notation. The treble clef staff contains a series of eighth-note chords and single notes, with a key signature of one sharp (F#). The bass clef staff contains a series of chords, with a key signature of one sharp (F#). The first measure of the bass staff is marked *red.* and the second measure is marked with an asterisk (*). The system is marked with a forte (*f*) dynamic.

Fifth system of musical notation. The treble clef staff contains a series of eighth-note chords and single notes, with a key signature of one sharp (F#). The bass clef staff contains a series of chords, with a key signature of one sharp (F#). The first measure of the bass staff is marked *red.* and the second measure is marked with an asterisk (*). The system is marked with a forte (*f*) dynamic.

The musical score is divided into six systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** Features a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a triplet of eighth notes (F#2, A2, C3) followed by a quarter note (F#2). The bass staff has a '3' below the first two notes.
- System 2:** The treble staff has a whole note chord (F#4, A4, C5). The bass staff has a triplet of eighth notes (F#2, A2, C3) followed by a quarter note (F#2). The bass staff has a '3' below the first two notes. The system ends with the markings *dimin.*, *p.*, and *a*.
- System 3:** The treble staff has a whole note chord (F#4, A4, C5). The bass staff has a triplet of eighth notes (F#2, A2, C3) followed by a quarter note (F#2). The bass staff has a '3' below the first two notes. The system ends with the marking *p.*
- System 4:** The treble staff has a whole note chord (F#4, A4, C5). The bass staff has a triplet of eighth notes (F#2, A2, C3) followed by a quarter note (F#2). The bass staff has a '3' below the first two notes. The system ends with the marking *pp*.
- System 5:** The treble staff has a whole note chord (F#4, A4, C5). The bass staff has a triplet of eighth notes (F#2, A2, C3) followed by a quarter note (F#2). The bass staff has a '3' below the first two notes. The system ends with the marking *pp*.
- System 6:** The treble staff has a whole note chord (F#4, A4, C5). The bass staff has a triplet of eighth notes (F#2, A2, C3) followed by a quarter note (F#2). The bass staff has a '3' below the first two notes. The system ends with the marking *pp*.

The score concludes with a final system of three measures. The first measure has a whole note chord (F#4, A4, C5) in the treble staff and a whole note (F#2) in the bass staff. The second measure has a whole note chord (F#4, A4, C5) in the treble staff and a whole note (F#2) in the bass staff. The third measure has a whole note chord (F#4, A4, C5) in the treble staff and a whole note (F#2) in the bass staff. The system ends with a double bar line and an asterisk (*).

SECOND STUDY.

METHOD OF PRACTICE.

THE sixteenths are again practiced alone.

Pay particular attention to bar 1 (example 54 treats it in detail) since a similar figure runs through the whole study.

Example 54.

Right hand



N. B.—At c) the hand turns into the oblique position, at b) turns itself again into the straight position and remains therein up to d) and so on.

In the matter of finger and hand posture I refer to Chapter VII, in which the *c* major triad was treated in detail. In order to expedite the swing of the reversion the wrist is lowered a little, as at *e* (in Figure 33), so here at *b* (example 54a), by which means, in this study especially, the natural accent will also be adequately given, (lowering the wrist and sounding of *b* to be compressed into one movement) the thumb is lightly taken off after the ensuing stroke of the second finger, and the hand in its movement allowed to follow the play of the 2nd, 3rd and 5th fingers.

At *b* (example 54) where the hand on preceding key *b* has again drawn itself into the straight position, the wrist raises itself automatically into the normal position.

All the other bars are to be played like the first.

In the left hand the wrist in Example 55 (25th bar of the Exercise) is lowered at *f*[#] (a) as in Figure 33 with the right hand. In returning it is raised at (c) after the under-passage of the thumb. Example 55. (bar 25).

Example 55.

Left hand.



N. B.—At a) the hand turns into the somewhat oblique position, at b) turns again into the straight position, and remains there up to d).

In the disjoined chords, as soon as they must be played legato, the crossing over has also to take place near the keys.

In bar 4 the 8th sixteenth is to be played connectedly with the 9th sixteenth (forming a Tenth) with the turn of the wrist described in Figure 37.

Method of Playing the Chords.

The chords are lightly, quickly and clearly broken, and the hand drawn towards the direction of the arpeggio, that is, towards the right, in order to place itself at once in readiness on the next chord. The chord of the second bar (see Study *b*) is thus already silently prepared beforehand during the eighth rest which follows the first chord, and so on. As a concluding advice, attention should be given that the last sixteenths of each measure are always played strictly in time, and not as is so frequently the case, in hurried, slipshod fashion, while approaching the next measure. Counting aloud is preferable to the Metronome in slow time.

The ways, particularly discussed, of practising these two Studies may serve as a guiding line for all other studies to be practised.

Here, as also in the case of passages in pieces, one should always refer to the "Special Study" learned in the different chapters.

A continuation of the two Studies particularly discussed is provided by the "Practical Supplement" to "The Pianist's Hand,"—being 19 Studies from Czerny's "Art of Finger Dexterity, Opus 740," selected and supplied with signs of execution and remarks for detailed study by

MADAME MARIE VON UNSCHULD.



